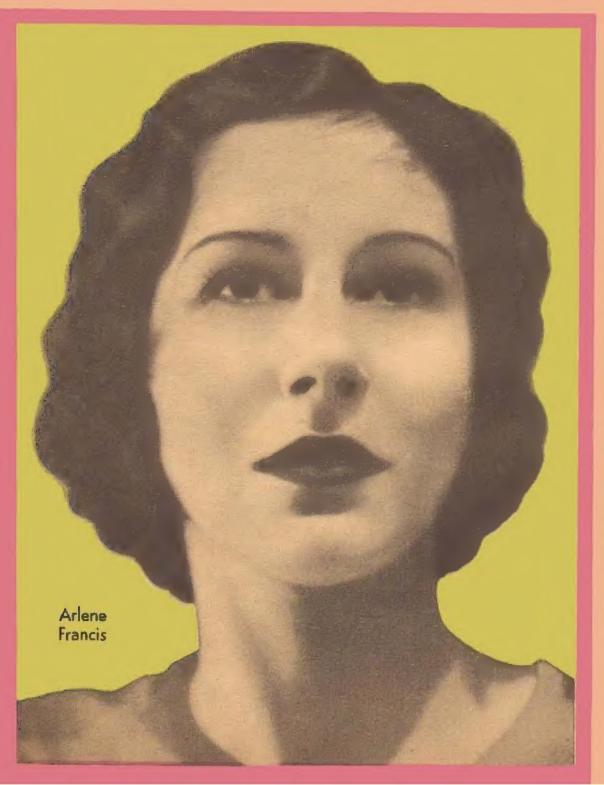
AMERICA'S WEEKLY MAGAZINE FOR RADIO LISTENERS

Radio Guide

TELLS WHAT'S ON THE AIR - ANY TIME - DAY OR NIGHT



Week Ending August 18, 1934

In This Issue:

REVELATIONS
OF JOE PENNER—
CHARLIE CHAPLIN
OF RADIO

THE STARS SHOW WHY THEY CAN TAKE IT

"HELL'S HOLIDAY": REAL LIFE RADIO DRAMA

COMPLETE PROGRAMS
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Who Was Fooled?

controversy is raging around the head of "Seth Parker", Phillips Lord in real life, because his sense of showmanship led him to do unusual things. He seems to have offended some stickler for realism who forgets that radio's prime function is entertainment.

The case built up against Phillips Lord, skipper of the good ship "Seth Parker"—in an "expose" published by a national magazine—is that he tried to hoodwink the radio audience. He wanted to make them believe, so it was said, that his adventures and stopovers in the cruise around the world in an old wind-jammer, were real-life drama.

He succeeded pretty well in this regard. Although his cruise around the world was permitted to peter out by his sponsors, the worst that can be said about the weekly broadcasts is that they were good, clean, red-blooded shows. Adventure was the keynore, and it was carried out in great style according to the best traditions of virile fiction.

Contrary to the attitude taken by the writer of the article "Debunking Phillips Lord and the Cruise of the Seth Parker" great unseen radio audience is not made up of witless children. Listeners are not morons who subscribe to black magic. The radio audience did not believe that this adventure cruise was anything but good staging. They did not sit by with mouths agape, like Alice in Wonderland, believing implicitly in the authenticity of the adventures. The American public knows that romance and real adventure aren't waiting for broadcasting time-cues to get started—things just don't work that way, and the public knows it, even if some crusading young writer of so-called debunking yarns does not.

Newspapers with sensational composite photographs have educated the public to accept a dramatic presentation for the sheer thrill, the drama, the enterprise of the creation. Editors have not thought of deception in presenting these crystallizations of dramatic happen-

The motion-picture enthusiasts know that for the sake of dramatic action a thousand and one harmless deceptions are practiced. The actors involved are not pillorized for their parts in the pictures. So why pick on Phillips Land? His shows did not lack any of the elements that make for successful adventure dramas.

If he did nothing else, Phillips Lord created a grand idea. He gave young and old America a great thrill. True enough, it was a vicarious thrill, but it lifted a million boys and men from the humdrum surroundings of their ordinary existences. For half an hour each week Lord transported them to the rolling decks of an old They actually heard the whistle of the wind through the rigging, the pound of the surf against the old hull, and felt the surge of red blood through their veins as he carried them from adventure to adventure.

If he failed in everything else, he should be favorably remembered for the relief he brought to a million souls who crave the surge of life in the raw, and never have the opportunity to experience it. He liberated them from the shackles that bind them to ordinary jobs, and if he erred, regardless of his own motives, no one particularly cared, least of all the audience, which was off on a great jamboree.

One shaft of criticism, in particular, has been aimed at his head of for a dramatic saturation which he created. A group of old retired sea captains were leaving the "Seth Parker" in New York. A microphone strapped under the gangplank gave the impression of some off-stage caves-dropping. One could hear the shuffle of the un-ready old feet clumping down the gangplank. One old fellow stumbled. When offered help by a younger man, he beligerently mumbled "When I can't walk down a gangplank, I'll fall down." This was beautifully staged, and many a listener swallowed a lump in his throat. It was the homey touch of a consummate showman, and after all Lord was putting on a show.

The attack on his personal conduct-away from the microphone -which seems to be an over-stressed point in the expose, is unfair and unsportsmanlike. Lord's escapades away from the microphone are no more a concern of the audiences than Dr. Samuel Johnson's love for the cup concerned his contemporaries. Shakespeare was a sheep thief and a poacher, but no one thought of condemning his works for his personal weaknesses.

Breaking idols with feet of clay is a poor pastime, and the radio audience will remember the cruise of the "Seth Parker" for the thrills it gave-the fine spate of adventure it tossed at them, and the wholesome, clean entertainment it offered-regardless of the legerdemain of showmanship used to put it over. fooled-it was entertained and that is all that counts.

Voice of the Listener

This department is solely for the use of the readers as a place in which to voice opinions and exchange views about radio. Address your letters to VOL editor, 425 Plymouth Court, Chicago, Ill. You are used to send in your photograbh when writing but failure to include a picture with not har your letter. RADIO GUIDE assumes no responsibility for returning your glotograph.

The Normal Reaction

Dear VOL: Nurmal Illinois I distagree attentily anth a fetter recently publiabred—the "ship" inter—and especially the "why" convening Jan Garber. Since when has he imitated Goy Lombardo! I would fee to see some sporter get mise to Seymour



avi wise to Seymour Simons and give him a centract. I like Earl Burtnett's orchestra but Ruth, the so-called "platinues blond sing-et," almost svons the breadrast. She may be pretty but I don't like we Farl Bettest cale

Here's hoping Earl Burtnett this and thinks it over. Leone Haason

The Greeks' Word for It

Dear vol.:
George Cavot is the only one I have ever beard who can really imitate a Greek and being a Greek myself, I can assure Mr. Andrew Philips who seems to think his start in oftentie to us Greeks that such is not the case. I am sure that his firery listeners or fin the care appreciative—the ones that high the loudest.
Thanks for your solicitude Mr. Phillips, but really there's no Karm done.

Enthymios A. Gregory

Now There's Hal to Pay

R. R. No. 3, Box 10 ear VOL: Aurora, Illinois Well, here we are with a plea and leave in our eyes, looking for help. So come us, all you friends of Daddy Hal O'Halloran of Wi.S. Let's end a strike and time WLS out until they put Hal back. Come on, he coul sports and let Hal know how much see here and miss him. We all think he is the hert anneaeser on the siz. Let us here what you think about it.

Mr. and Mrs. William Chandler

It's Been Mentioned

512 North Gilbert St. I find no mention in RADIO GUIDE at the shelfsh called "Smackoust." If you have sketch called "Smarkout." If you have never beard this program you have something to look

three song is intro-duced you have in elea of what it is all about. Uncle Luke is always telling yarns and when he is caught his only thought is to ask Marion and Jim to ship. What do you say neigh-hors; let's have more of this kind of program. K. And may Marien and Jim years of good fortune.



Katharine Gunnett

An Appreciation

May I express my congratulations to RADIO GUIDE for the excellent article which appeared in a recent relition of RADIO GUIDE?

The article I refer to was written by Madama Natimeva concerning radio drama, I resily believe that she has summed up in a very few words the present or existing conditions of our radio drama actors, methods of presentation, and other details.

I agree with her in every detail, especially in regards to the manner of length of presenta-I see no reason why we could not have real legitimate plays exacted by professional actors who act and memorize their parts instead of

who are and memorate their parts instead of reading their script.

In closing may I suggest that the NBC and the CBS both would learn some good points if they would only read Madame Nazimova's ex-

When Greek Meets-Givot

Dear VOL:
Goffstown, N. Y.
The recently published letter written by Mr.
Andrew Phillips set me on fire. Not that I
object to his opinion of Greege Givet's programs but why should he blame the Greek people



of this country for the poorness of Givet, when Givet, himself, is not a Givet uses what he calls the "Greek" dia-lect doesn't mean that he represents the Greeks Perhaps Mr. Albaander Karanikas Phillips did not know that George Givat is not a real Greek.

Alexander Karanikas

Lone Star Admirer

Dear VOL: San Antonio, Texas I congratulate all of Mericon Downey's histoners, if their stations every his full program. R's hard for me to get out-of-rown with the Mericon stations, powerful interference so I sit as quietly as I can and patiently await the voice that parts lainus. Ross to shame, I know Rechard Crooks and John MacCornack are missed but Martini and Tibbett are only vocal robots

Of All the Wonders

Drar VOL:
Advian, Marbogan
In HADIO GUIDE, No. 39, Volume 3, 1 find
a letter from H. G. Hayes of Junction City
Kassas, Mr. Hayes, I don't call myself a sophistirate, being merely a planist in a music store. But I have never written a letter of either com-But I have orser whites I refter of since com-mendation or condemnation to a radio performer. I beset thought of myself as being anapprecia-tive by renaming silent. I have no grouches to air. Redio is swell, I think. Well, Mr. Hayes, this auditor has broken a long silence, I have done my part. Derethy Weader

That Boston He Party

Dear VOL: Randelph, New York I think T. Maraell, Jr., of Beaton, is very sellish in mosting radio stary sectures in place of the programs. All see buy the RADIO GUIDS for it its complete list

of programs.
Why can't Eddie Canter be on the air again this fall!

I like your new neries of articles, "Cell-ing All Care." I can hardly wait far the Guide each week to

trad the story.
I think Joe Penner

and his duck are swell. Please have more stories



William L. Fisk William L. Fisk

An Idea of Merritt

541 W. 36th Street
Norfolk, Virginia
How would this suit you for a perfect evening?
6:00 Nick Lucas (CBS)
6:15 Merton Dewney (CBS)
6:30 Edwin C. Hill (CBS)
6:45 Sylvia Frons (CBS)
7:30 Bing Crosby (CBS)
8:00 Joe Penney, Harriet Hilliard and Ozde
Nelson's Orchestra (NBC)
8:30 Wayne King's Occhestra
9:00 Nino Martini, Kestelunste' Orch. (CDS)
9:30 Little Jack Little's Orchestra (CBS)

9:00 Nino Martini, Restellment? Orch. (CBS)
9:30 Little Jack Little's Orchestra (CBS)
10:00 Lawrence Tiblett (NBC)
10:15 Ruth Etting (CBS)
10:30 Dick Powell (CBS)
10:30 Teny Wens (CBS)
11:00 Goy Lembardo's Royal Canadians (NBC)
11:30 Ted Fiorito's Orchestra (CBS)

The Charlie Chaplin of Radio

By Joe Penner

The Highest Paid Comedian on the Air Pays Homage to "the Greatest Comedian of All Time," in a Story of Self-Revelation Heretofore Unparalleled

ace I exvesdropped on a group of radio restruers and texeived the greatest thrill of my life. The fans had been discussing my radio act. One of them said: "I don't know with but Penner reminds me of Char-

why, but Penner reminds me of Charlie Chaplan."

If are you ever seen a little boy mooning about, wishing desperately that somehow or other he could get his grims fingers about a modern Aladdin's Lamp, and make a wish that he could meet Babe Ruth in person? Pacture, then, that hal's delight when his wish is fulfilled and he stands in the areasonic presence of the Great Bambino, Life with all its perplexing problems, and mysteries, is completely happy for that urchin, because his one great hope has been realized.

That's the way I felt when I heard that radio fan catalogue me with Charlie Chaplin, I glowed all over, And earnestly I grayed that other radio fans woold bracket my art with that of Chapter's.

that of Chapter's.

My entire stage and racho caseer has been dedicated to the kids. I remember as a lad in Hungary, where I was born, haunting the movie houses to watch the artises of Charlie Chaptin. The clean, tresh humor of the said little man with the baggs parts and the funny moustache delighted and captivated me. The artistry of his pantonimizing—the extracastingly funny effects wroughs by the mere litting of an erebrow—the bow-legged skidding about a corner—convolsed and impressed me, and he became my first hero and ideal. Show business, of course was far removed from my mind then but subconsciously I determined to make Chaptin my ideal.

I love kids and understand them their problems, their sorrows, their joys and the things that make them chuckle and laugh. And this understanding and love came to me through Charlie Chaptin. Of course, my mannerisms are different from Chaptins. I wouldn't want to be guilty of plagiatism. There is only one Charlie Chapton. He's had hundreds of imitators, and they've all deopped into obscurity while he continues on greater and funnier than ever. But I've been motivated by the same driving force that keeps Charlie perennally green in the memory of militors of youngsters—the producing of ciem, beliv-laugh gage clean situations and dealed.

I'll be periodic stank with any audiences and admit this every line I've ever delivered has been aimed directly at the children. There's nothing smart or sophisticated about my act. My funny costume, with the hat bobbing up and down on the top of my head; the drawling, liquing speech; the elemental emotions which I pantomine on my face—they are all aimed to please and appeal to the kids. That was one of the leasons I absorbed from Charlie Chaplin.

I remember when the grown-ups couldn't see or understand or appreciate Chaplin. The grown folk were too busy battling the problems of life. The only time they went to the theater to see Chaplin was when their youngsters invisted on having their parents take them to the movies. Then gradually they learned to appreciate the chuckles the sad little comedian offered them. The tragedy and the bustle of life dropped from their minds and they learned to love and appreciate all the happy moments he brought.

Therein lies one of my cherished hopes. I want the ears and attention of the grown folks, but I must appeal to them through their children. Happily, I think, I'm getting closer and closer toward the realization of that hope. All the audiences in the radio studios and in the picture houses have been liberally sprinshed with growaups. Whereas all of my fan mail used to

Joe Penner's ideal is to mirror the appeal of Charlie Chaplin, ideal of children of all ages, everywhere

come from the kids, now a decided percentage of the mail comes from the parents,

I don't want the readers of Radio Guide to think me heroic when I tell them that there have been periods in my career when Iriends and critics urged me to drop my Chaplinesque ideas and blosoom forth as a rough-and-tumble comedian by miscling some racy, risque, double-entendre gags into my routine. They told me I wasn't conting along fast enough, and that I'd mever arrive in the "hig time" unless I got wise to myself and injected some sophisticated dialogue. It wasn't a "holier-than-thou" complex that prompted me to turn my back on all these well wishers. It was the lesson Charlie Chaplin raught me, and the feeling that I owed the kids a responsibility. I simply

couldn't go back on the youngsters. I hope I've made it clear that I'm not a prude; it's merely that I've adopted the code of ethics of the greatest comedian of all time—that same Chapdin.

There have been several occasions when I wondered it I was sailing on the right path. Today, of course, the answer is perfectly clear and obvious. The wonderful way the radio audience has received me, is vandication enough that I've been right. I wouldn't exchange the regard and affection of the children for all the money in the world. But back in the dim past, when Joe Prince was buttling to reach the top, there were periods when doubts assailed me.

There was the time a few years ago, for instance, when my broadway ambitions, after an eternity of trouping in traveling tent shows, carnivals, tabloid road shows, and burlesque, seemed about to be realized. Earl Carroll sent for me and offered me a chance in one of his sparkling revues. It was the one opportunity I had been praying for. I knew I'd make good! Then they showed me my script—and my heart sank. Most of the lines were shady and off-color!

I begged them to give me a chance and let me use my standard act. I tried to tell them about my duty and obligation to the kids—of the lesson Charlie Chaplin taught me way back in Hungary. They merely laughed, told me not to be a food, and demanded that I rehearse my part.

I simply couldn't do it and was forced to turn my back on my first real Broadway opportunity.

Sometimes people lift knowing eyes when they hear of my years in burlesque. Well, I'm not ashamed of the fact that I phayed burlesque, and I'm proud of the fact that the robust audiences of that branch of show business accepted my clean offerings in a fine, healthy manuer. Whatever else they may have expected from the other performers in the show they were consent with my routine and accounterments. My gags, my cigar, the simple bouncy hat and the permitted duck, always got over in grand style. But I never was at ease in burlesque, and always kept my eyes open for a better vehicle of expression. Despite the fact that I never swerved from my plans to keep my act on the high plane that children demand, I realized fully that as long as my star was hitched a burleous it acade never necession.

my plans to keep my act on the high plane that children demand, I realized fully that as long as my star was hitched to hurlesque it would never sparkle in the manner I desired. So it was with a sigh of rehe that I accepted a vaudeville offer from one of the better variety circuits.

My gag line, "Wanna buy a duck?" came about as an accident. When I got my first comedian's part in a traveling variety show I used to vary the routine by injecting such passages as "Ya wanna buy a nash-cane" or "Ya wanna buy a nash-cane" or "Ya wanna buy a nash-cane" or "Ya wanna buy a norsh?" One night, for no reason at all, I broke in with "Ya wanna buy a duck?" The laugh was so great that I've kept it in my act ever since.

That childish yow I made in Hungary, when I used to witness the Chaplin comedies, first bore fruit in Detroit, years later, when I arrived there with my mother. She was an opera singer. Up to this point I had never had stage ambitions.

Gradually however, I began to yearn to appear before the foothights, and one night I took part in an amateur show. I was fourteen years old at the time, and thought maybe I was a singer. I found out soon enough that my voice was of the Turkey" variety when the hook protruded from the wings and they yanked me off right in the middle of a song.

So I got a loke book and worked up a routine, Here again the Chaplin (Continued on Page 25)

Along the Airialto

The whole country may have been stricken with drought, but certainly that condition has not been true of radioland this summer. Never before in the history of radio has there been such a bountful crop of good programs to make one forget perspiring days. Although a goodly share of heat is still in store, the sponsors and their advertising executives already are abscirgating fall activity. They are pouring into town from mountains and seasone to shop for programs, and they're finding an attractive array of wares to be had in exchange for the coveted contracts.

During the secent broadcast in which the wives of the members of the Byrd crew introduced children to their fathers for the first time via the ether waves one wife with a sense of humor bellowed into the mike: "Hva. pop! The Rid's great, but she doesn't look like you ver."

If you listen to Fred Allen's programs and happen to notice that every once in a while the droll comic bursts out with a guffaw, don't say. "Can you imagine! He's laughing at his own jokes," because it isn't true. The reason for the Allen guffaws during his nottines is that the members of the cast try to break him up with craes antics and amusing gestures. So far they've failed

Although Items Durante's "schnoz-ale" is midely publicized by himself his teal warry is his hair. He is locing it so rapidly that the comic is afraid of going build before his time. For that reason be can be seen frequently rubbing the old scalp with olive oil

One of the compensations for being a columnist is the collection of nice letters received such as the one on my desk from George Hall. Georgie, who's a swell guy as I've told you before writes from Memphis to say that his band is breaking all records at the Claridge and is being held over for several weeks beyond the contracted time. Newspaper clippings are enclosed in the letter, raving about this anniable fellow and confirming his statement.

A liter a frantic warch for a double who could sing and talk like Bing Crosby, the job finally fell to two people. Art Gentry, who is one of the Eron Boys, did the singing. Ted di Corsia, who's noted for his imperiorations of Houser and General Johnson, did the speaking role on the recent. 45 Minutes in Hollywood.

The Sisters of the Skiller are a taugh riot. They have come back fatter and furnier than over. The Land! Trio and While have managed at last to get an

By Martin Lewis



It's difficult to effect a "stern" loss from the prow of a boat, hence the smiles by those two old salts, Admiral Deveyal Q. Sailnagle and bis Renchman. Bodd who looks as if he were in for a serious undertaking

afternoon spot on Sundays. They te getting some of the recognition they deserve. The Boniell Sitters are a sure-fire hit for any sponsor, because they never have lost an inch of ground as popular idols. The California Melodici have proven that there is always room for another good variety show. Don McNeil is a dyspepsia-proof gloomchaser as m.c. on his morning "Breakfast Club". Al Pearce's Gang fills in those and dinner spots on the air heautifully. Giff Educards is the answer to any sponsor's prayer for newer and better m.c.s. "The Carefree Carnival" always has been one of the better sustaining shows. Although Ruith Etling mow has a program on the coast, some smart sponsor ought to lure her back to New York with a gilt-edged contract or whatever it is that makes charming ladies leave the California sunshine. These and many more deserve sponsorial appreciation Ho-hum! How I wish I were a sponsor!

Kitocycle Chatter—Denus King has changed his mond about radio, and is stated to get that "Enna Jettick" shoe account for which several dozen acts auditioned . . . The Walter O'Keefe—Ethel Shatto—Don

Bistor show will leave the airwaves at the expiration of the present contract. O'Krele, however, is practically set for "Camel" with the Casa Lowa On bestra and the commercial on N&C, was forced to discontinue his New Fingland states the aircal tour, Kirbery clebstates his thousandth broadcast for N&C the coming week. Alr. and Mrs. Brag Crosby's twiss have been named Philip Lang Grosby and Direits Minhael Crosby; but their proud parents haven't been able to decide which twin gets which mame. According to Brag everything comes in doubles now. The other day he sook on the attending physician for eighteen holes of golf to see if the bill would be double or nothing—and lost. Bab Crosby, Brag i brother, is out to make a place for himself as a singer, but he isn't trading on Brag's name. At the New York Paramount Theater, where he played has week he was introduced simply as Beb Crosby, Brag not being mentioned. Within the space of two hours Smiday before last Glen Gray and his Gray Lowa Orchwistra were heard on 126 callerent radio stations. An hour after their appearance as the first of ten famous bunds on "the Ball of Fame program, they did their regular Sunday sociating over the complete network. The Mills Brethers and found that it's possible to be away from the United States and at the same time keep before American ashiences. The three pictures for which they were gone timed in Hollewood before they left for London. Operator 13." Thenty Million Sweetheart's and "Strictly Dynamite," were screened by theaters from costs to coast while they were gone. Gobrelle "Gogo Briys, heard on the "Carefree Cambia programs from the West coast, made her radio debut with Immur Graer's orchestra and is the wife of Marry Fouler. Giver's tenor solost. The Irsuea Dragomette and Gertrade Neters clubs have regular club papers that they send to all members—and what a weel job they do! The new feminine vocce heard with Joe Reichman and his orchestra belongs to Midred Monson. The critic is none other than her husband, Frank Clubpuan, the Bestor show will leave the airwaves at

-And Eddie Loves It!

Ten minutes on the air, and two days and two nights of travel to get to the studio to do his stant! That's the routine of Eddie Guest, the People's Poet, starred every Juesday night on the Household Memories program. What's more, he have the

fores it!

Eddie's schedule—yes. 'Eddie'; that's what he wants all his friends to call him—would be a great deal simpler if he would consent to use an airplane. But he won't. He goes by car from his summer home at Pointe aux Barques. Michigan—where he has a home and a family and a nuse-hole golf course—to Detroit. There he takes a sleeper for Chicago. Following each ten-manute broadcast Eddie repeats the routine. In re-

ten-minute broadcast Eddie repeats the rotatine. In reverse order.

Another simplifier for Eddie would be the removal of his family closer to Chicago. But there is a real reason why he will not consent to do this—to name only one reason of several: His most prized possession would not fit into the on-to-Chicago picture as well as they do at Pointe aux Barques. Possessions? Yes—and let Eddie tell in his own words what they are: "One wife, one son and one daughter."

Among those period possessions connected with his toms should be added the nine-hole golf course. It's his own, exclusively, located right on his estate.

Eddie has moments as well as possessions to make turn proud. One of the greatest of these came when his

By A. E. Applegate

son. Edgar Guest, Ir., caffed Bud for short, became sufficient of an opponent on the links to be able to take his father out on the private course and give him a run for his money. Bud was 22 years old fast July 7, and he swings a mean driver. Then there is daughter Janet, who celebrated her twelfth birthday July 2. She's rost beginning to take an interest in breaking 160.

"We play all comers at our little one-shole course." Eddie declares, and we come out with a good proportion of wins. But I have to play second fiddle now to Bud. He drives a good fifty yards farther than I can, and can play circles around me on the green.

The poet himself plays what he calls "Just an ordinary gentleman's game." The best he has done this year was 80, but he admits the score is more often 90. Golf fishing, swimning and ping pong for sports, and his family forever, are Edgar Guest's passions. And so it is that he has become the world's champion long-distance endurance commuter among radio performers. If that statement is challenged, attend this: For over one hundred weeks to date, Eddie has spent two nights a week in a Pullman berth between Detroit and Chicago to make his weekly appearances on the Musical Memories programs. Now, with his family 130

miles north of Detroit at Pointe aux Barques, he commutes still further.

Guest usually drives from his summer home to Detroit where he garages his car and takes the train for Chicago. Then he has to spend a night on the train, awadening Tuesday morning just ten minutes before the train's arrival to wash, shave and dress, lies a rapid dresser, according to the Pullman porters.

Rehearsals lill the afternoons, and after a ten minute broadcast that night, during which he reads his poems, away he goes again on the night tram.

But the rigorous schedule of commutation that Eddie has adopted for himself doesn't bother him in the least. He likes it, for it means to him that he has overcome the only drawback radio has for himself doesn't give him enough time with his family at Pointe aux Barques, nor for fishing, symming and playing golf—with his son Bud.

Waltzing to Happiness

By Louise Comstock

What Preceded:

When Wayne King secretly married the lovely "Dot" Janis, he drew down upon his head the auger of another woman—an older woman, who claimed to have "mothered" him when he was a boy. This person sued him for breach of faith. She was furlous that he had failed to tell her about his wedding.

As a matter of fact, Wayne had told no one about it, He has an almost morbid dislike of personal publicite.

it. He has an almost morbid distact of personal licity.

The suit came to a natural and unflattering end—unflattering to the "mother." In point of fact this same woman had brought similar suits against other celebrities including Rudy Vallee.

Meanwhile, even during that wretched occurrence, Wayne was ideally, estatically happy. Too fine a man to take his love where he could have found it, the Waltz King had found the perfect mate in his "Dot." And that introduces a peculiar question.

Why is it that the public never sees, nor hears about the wife of Wayne King? The answer lies in instalment number two, published herewith:

about the wife of Wayne King? The answer lies in instalment number two, published herewith;

The beautiful Dorothy Janis, once a rising star of stage and screen, not only abandoned her career when she married the Waltz King, but has gone into almost cloistered seclusion since that day. No pampered darling of a sulfan's harem ever could have been protected more jealously from the public gaze, than is this adored wife of the sulfan of waltres. Why? The answer is that Wayne demands it! Tender husband, sensitive musician that he is, King nevertheless is a big, vital man—ferrely possestive. To his listeners he will pour out his soul in the waltzes he plays, but he will not share his wife wifth them—even to the extent of permitting her to be interviewed, photographed and publicly feted, the way most celebrities' wives are. He puts his foot down on that. He won't even let their timy daughter. Penciope, he photographed!

What makes King take this attitude? Most stars of the entertainment would are exactly the opposite—seeking publicity at all costs, clamoring to get the putures of their wives and children into the papers. What is there in the love life and personal makeup of Wayne Kang, which causes him to be different?

Perhaps it is because Dot Janis, his wife, is the first woman whom he could call all his own. For he had no mother during his later childhood, and unlike many men, he did not go in for "affairs." Be that as it may, he now possesses. Dot utterly; shields her from public affention with airosat fanatical resolution—and she is more than content.

Even before they were married, he had the same aversion to that fierce white light, publicity, which beats down upon the thrones of radio kings and their ources. Cleverly, and with gentlemanly rescence, he carried on his courtship of Dot right under the noise of the orwshounds—and married her before they knew that anything was going on!

These two perfect lovers met at the Aragon, that

hounds—and married hes before they knew that anything was going on!

These two perfect lovers met at the Aragon, that romantic dance-palace on Chicago's north side, which has been made famous by Wayne's waltzes. How fitting that the Waltz Keng's future queen should have been presented to him right in his own palace! For Dor was brought in by a distant cousin of hers—William Egner, saxophonist with the band. Immediately she made a hit with the boys. Nobody realized that she had made an even greater hit with their leader.

Ting Dorothy Janis had played with Ramon Novarro, in "The Pagan," when she met her future hushand just about hive years ago. She was the smallest of Hollywood's starlets—less than five feet tall and weighing all of 94 pounds. And she was—and is—very lovely. Her eyes were great pools of slumberous brown, her hair black with the peculiar sheet that bore witness to the Cherokee Indian blood which the Columbia Pictures publicity department had capitalized when she played an Indian girl in "Kit Carson."

While the boys in the hand were trying to sweep her off her feet, the great Waltz King favored her with his brightest smile. It was grand fun. It would have been so much more fun had Dorothy sealized the look in Wayne's eves as he watched the cousin lead her away. Yes, that was almost five years ago—and it was about a year afterward that Wayne, who still thought himself heart-whole, made a bet with W. H. Stein, vice-president of the Misse Coeporation of America. Each put up \$2,000 against his marrying before he was 40. That bet was a good story. Infainated women took heart and bought new supplies of pink note paper with which to bombard the King, sentimentally; they had new pictures taken in the hope of interesting hims.

And so Wayne had met his future wife—but as yet his eyes remained closed, for neither he nor the astute news-hawks of the press had any idea of what Fate had in stere for the two of them. That is searcely remarkable—for, you see, there had been a couple of false rumors about Wayne

Behind Every King Is the Strong Influence of His Queen. Here Is the Story of the King of Waltz and His Regal Mate



and read philosophy in the bosom of his family, than follow any other occupation, even including his beloved music and aviation

discrediting of these rumors naturally had discouraged the reporters and made them more careful about linking the King's name with that of a woman. At one time it had been whispered that King was going to marry glamorous Jean Harlow. At another, that he and Edna Torrance the dancer, were 'that way" about each other. Perhaps when these two little heart-flurries passed away, harnless. Wayne King himself built up an exaggerated idea of his own immunisty to love—so that he failed at first to believe it when his heart tugged him towards tiny Dot Janis. In any case, he made that \$2,000 bet.

Meanwhile, as the months and years passed. Dorothy was clinbing her own ladder of success. Her dark beauty flashed across the screen in "Homming Wires." The Overland Express" and "Lummox." And only a very few lonew of the messages that more and especification of the messages that more and especification of the messages that more and especification of the messages that the control of the despectation of the messages that the control of the same that Dorothy and her mother had begun splitting vaude-ville engagements to be bouse guests at Wayne's new establishment in Winnerkal. Then came the crashing surprise—Wayne and Dot had been married, secretly.

The details came out, of course, after the ceremony, Wayne had managed to secure the actual event from publicity, but he could not avoid the aftermath. Dot had been involved in a lawsuit in Hollywood. Sada livalyn Lund, a dancer, had sued her for alienation of the affections of her husband, a talkie sound technician,

while on location in Borneo during July of 1930. She asked \$75,000. The suit was settled out of court in March of 1932, and for much less. Upon its close, Dorothy hurried from Los Angeles to Chicago. There Wayne was waiting for het—and there, the next day after her arrival, they were married in a snow-storm! Through a blizzardy storm of snow they drove to Waukegan, where they obtained a license from Country Clerk L. A. Hendee. Then they braved the mounting blizzard back to Highland Park, where with only Mr. Stein as best man they were married by the Reverend Louis W. Sherwin in the parsonage of the Heal-land Park Presbyterian Church. Dorothy was 21, Wayne 32.

After the ceremony Bill Stein pocketed \$2,000. A

Wayne 32,
After the ceremony Bill Stein pocketed \$2,000. A bet is a bet, all sentiment to one side!
At once, stories began to fly like bats about the town, According to one of these rumors, the Wayne Kings had flown (Wayne is a licensed pilot) up to a retreat in Wisconsin for a secluded honeymoun. Other reports, mindful of the sort of weather that prevailed on that March day, conceded that they had abandoned flying and motored up. But the gossipers all were nicely fooled. In reality, Wayne and his wife remained right in Chicago.

But this delicious solitude-for-two could not last long. Only a week later Wayne and his bride started on a musical honeymoon during which they traveled 18.540 miles, much of it by plane, while Wayne and the orthestra played 63 cities, and entertained 390,000 dancers! Hard work? Yes. No performer on the air works harder or more faithfully than King. Perhaps that provides just one more reason for his strong determination to keep his wife away from publicity, and all to himself. He wants to know that when he relaxes from his labors she wall be there—all for him.

The Chicago Century of Progress Exposition in 1933 brought still harder work for Wayne. The management at the Aragon expected of course, that the Frair would increase their business. But they were startled by the enormous throngs that surged nightly into the ballroom aiment as soon as the Fair opened, It became apparent immediately that it was the Waltz King who drew them there. Wayne dropped plans for his usual summer tour and settled down to the most grilling season of his life.

Meanwhile, what was happening to Dot? She had become—so far as the public was concerned—almost a hidden woman. Then suddenly, on August 22 1933, the press and public again were taken completely by surprise. Liftle Penelope was born. Only Dot's and Wayne's closest and most trusted friends were not surprised. Once again, Wayne had outwitted those who make a business of prying and peeping, and of anticipating blessed events.

A nd was she happy, in this almost-oriental seclusion

And was she happy, in this almost-oriental seclusion which would rik the average ex-actress, accustomed to public adulation? Yes, Mrs, Wayne King was perfectly happy—and still is. She finds that her life is full, and she wants nothing more. "Woman's place is in the home—when there are children," sums up Dot King's attitude towards this marriage-or-career question.

place is in the home—when there are children," sums up Dot King's attitude towards this marriage-or-career question.

"And why not?" she might ask. She has her haby, and her husband shares with her his every confidence. It is whispered by those few "in the know" that this strong sensitive, virile man runs to his limy wife with every secret, like a little boy turning to his mother, What a beautiful thought, against what a sad background!

Wayne King, the boy who had no mother, has triumphantly found wife, mother and sweetheart—all in one tiny woman. No wonder he guards her jealously, treasures her as a lovely, fragile thing too sacred for the world to know. No wonder she thrills to this strange, ideal combination of tenderness and savage, primitive masculine possessiveness. What woman would not, with a man like Wayne King?

To one and all Wayne gives his music and his smile, Hundreds of times nightly he stretches down a willing hand from the platform. Last summer he gave autograph seekers as many as 500 signatures in a single might. This sort of thing gives the lie to those who say that Wayne is "stuck up" because he refuses to have the details of his private life spread in every scandal sheet from coast to coast. He is the most democratic of men, this Waltz King—even though he can fly into a royal rage when pursued by peepers and pryers. He chooses to keep his home as inviolate as any primitive man's cave. Who is there, man or woman, to say that he is not justified?

And who can say that this home is not a happy one? To it, in the same manner as the humblest laborer in the land. Wayne returns to his wife and child, his pipe, and his books.

Why wouldn't that home be happy?

Polishing Up the Stars

By Fred Champion

Though the Stars Appear before the Microphone Almost Daily, They Manage to Keep Fit, Here's How

Should you happen to come across a stocky chap wearing a battered derby that rests at a jointy angle on his head, a d with its face made up with burnt cork, if you lind him jumping through a rope as if his very life depended upon it, don't call the nuthouse. He will be Anos, of Amos in Andy, indulging in his favorite outdoor recreation. That's how Amos gets his daily exercise—skipping rope.

The stars have various methods of keeping themselves polished up to keen fettle for their work. Some do it through exercise alone—some do it through mild recreation—some—but here are dozens of individual stories in detail.

do it through exercise alone—some do it through mild recreation—some—but here are dozens of individual stornes in detail.

Iessica Dragonette believes in a real rough-and-tumble (*) exercise to keep her as fit as the proverbal hiddle. After an hour or two of her favorite "sport." Jessica retires to her couch for her map, completely fagged out from her capers. What does she do? She reads for her exercise!

Then there is Grace Haves, talented NBC star. Whenever Grace gets the opportunity she clambers into her Alpine costume and proceeds to climb the rocky crags of the or that mountain.

Gracie Allen, like Jessica Dragonette, believes in eating her cake and having it. Gracie, despite her dumbrole on the air, is smart enough to realize the benefits attached to keeping fit and tern through some form of muscle flexing; so at least once a night she rolls up her sleeves and sits down to a strenuous game of bridge. Grace claims it exercises her brain (if any)

The good old Scotch game of golf leads the sports parade of the radio stars. George Burns, Bing Crosby, Jack Benny, Freddie Rich, Little Jack Little. Al Joson, Nick Lucas, Frederic William Wile, Irving Berlin, Eddie Cantor, Ben Bernie, George Olsen and Bouldy Rogers are a few of the rabid bugs. All the boys swear that they can break 80 on any course, but that stury can be accepted or left, Tall story telling also is a leading exercise medium for the stars when it comes to telling how good they really are about their sports accomplishments. good they really are about their sports accomplishments.

Examination of the above statement shows that is sin't a single female radio star in the imposing golf list. Apparently the gals don't like the idea of hitting an inoffensive little pellet and then chasing it for

miles and miles.

Whatever athletic benefits are attached to fur farming will remain a mystery. Nevertheless Lowell Thomas swears that minning such a farm gives him his

Rosa Ponselle used to swear by golf, but when she golf around to swearing at it she formook the pasture for bicycle riding. The stormy operatic star pulls on her trusty bloomers and goes riding gulls oil at the slightest opportunity, humaning "On A Bicycle Built

Nino Martini would rather ride than do anything else. Hear him any Wednesday evening over a CBS network

for Two," though really, for reportorial accuracy, the bike is built for but one.

Nino Martini and Grete Stuckgold, Rosa's fellow operatic stars, believe in riding also, but they prefer the prancing steeds to the bike. Phil Harris, the curly-haired maestro, also likes to canter along the bridle

Cantor, the pop-eyed comedian, likes to swim as well as play golf. The sex-beat crawl and back stroke also receive a lot of attention from Jane Ace, Rosemary and Priscilla Lane, fl. V. Kaltenborn, Paul Keast, Arthur Bagley (who also

lists walking as one of his vices) Donald Novis, Gladys Swarthout and

Countess Albam is one of the few ficensed air pilots among radio stars. When not fiving she can be observed at the beach
Phillips Lord's fine fettle vice is too well known to need repeating here. The Country Doctor is the proud possessor of one of the linest yachts afloat. At present he's crussing the world in his floating palace.

palace.
The two Jimmies, Wallington and Melt-on, also aspire to the on, also aspire to the supper cap, but unlike Phillips Lord, they have to be satisfied with smaller craft to command. Wallington has a Sailboat, while Melton spins the wheel of a 50-foot critiser along the Long Island Sound.

Other radio yachtsmen are Curtis i Back

men are Curtis ("Buck Rogers") Arnall, who is Rogers's Arrail, who is exceptionally proud of his sailboot that was built in Cluna of specially mot her leakness that was built in Cluna of specially mot her leakness Cartet Channon Golfinge Hagh Contal Sciopingle and Build and the Lombardos.

The fore and backs

the Lombardos.

The fore and back-hand swingers are legion in radio. Chunky Morton Downey is the most rabid tennis player among the let but running him a close

er among the lot but her blane. There is no tan Not running him a close artist some Friday race are Johnny Green.
Peggy Keenan Albert Spatisting. Sylvin Froos, Fray and Braggoott, Ford Bond, Ann Leaf and Vera Van.
Roller skaling is the latest fail among the radio lads and gals for exercise and recreational polishing but sad to relate, the ranks of the roller skalers rapidly are being depleted. The Central Park Mail in New York is the favorite rendezvous for the ball-bearing converts.
The Speedway along the Harlem river is another favorite spot for this sport.

Edwin C. Bill. Gertrude Niesen, Wilfred Glenn

ite spot for this sport.

Edwin C. Hill, Gertrude Niesen, Wilfred Glenn and a few lesser lights are Izaak Walton disciples; but if you believe their exorbitant tales of catches—well, that's your business. You know the reputation fishermen have for veracity.

Ied Fiorito believes in the good old bone-crunching method of exercise. This energetic maestro is happiest when he's in a gym with boxing gloves on, trading pokes and jabs. Ralph Kirbery is an accomplished mimod and can hit the side of a barn at fitty puces—which is some shooting! John Barclay has a sensible fad—camping. That's a grand idea of keeping-lit fun, sport and exercise. Arthur Allen swears by gardening.

Boake Carter, ace Columbia commentator, enjoys



Countess Albani spends all of her spare time at the beach, when she's not broadcasting or flying her plane. Tune in on this NBC artist some Friday



Al Jolson (left) and Irving Serlin (right) admit they shoot around eighty-when telling it to their friends

the distinction of having a unique method of keeping keen. Booke declares that a tiny glass of aged-in-wood spirits daily is the greatest into the stimulant extant. Uncle Don is partial to golf, but the greatest thing in the world to keep a mon on his toes, says the famed Uncle Don is to rough about with a child for an hour or so. The tinche has for a by experience that at hour of this usually is sufficient to put a man in bed with a body full of aching bones and muscles—unless he's used to it.

a body full of aching bones and muscles—unless he a used to it.

Pager. Zeke, Erra and Elton go in for gawking in a great big way. What, you've never heard of gawking as a bodylit measure. Well the bests admit that the only part of the anatomy that benefits through this method is the neck, which usually winds up pretty sore and lame after an hour or so of looking up at sky-

scrapers.

Nick Lineas, the creoner, has an odd method which he employs for several hours each day. Nick is a great mandolin player, and in order to keep his fingers as supple as possible, he squerzes a subber ball, first in one hand and then in the other.

Gene and Glenn, WEAF's comedy duo, are great handball enthusiasts. Two and three times per week the finisters go to their favorite gymnasium and take to the courts. The lads are crack players and quite often have won cigar money by betting on themselves.

have won cigat money by betting on themselves.

M uriel Wilson. WABC soprano, is a firm believer in the dully dozen. Every morning Miss Wilson turns on her gramaphose, playing the exercise record, and goes through the ritual of stooping and bending.

Abe Lyman is a great dance enthusiast. Almost like the motorman who goes for a trolley car ride on his day off. Lyman likes to trip the light fantastic to the strains of fast, peppy music at every opportunity. Abe knows all the latest steps, and he makes a striking figure as he glides up and down the polished floors. Occasionally he might golf, but as a general rule he sticks to dancing for his exercise.

Toe Gook's polishing up program is all mental. He racks his brain every moment trying to think up some screwy invention or other. He's the greatest practical joker in radio. Incidentally loe's brainstorms are the most expressive exercise medians around.

Georgie Jessel and Ben Bernie exercise their pockethooks. The lads have a terriffic yen for the galloping bangtails. They may be seen at the race tracks at every lessure opportunity—when Ben isn't playing bridge. While the horses get the real exercise, the radio stars exercise their wallets betting on the heart!

A Queen Must Reign!

New Upsets and New Entrants Intensify the Race for Queen of Radio, 1934. Have YOU Given YOUR Favorite Full Support?

The standings in Rsom Game's nation-wide hunt for a Radio Queen are bubbing around like corks in a storm. First Leah Ray rode the crest their the distinguished Rosa Ponselle. And now the jewel-like Jessica Dragonette has assended to leadership!

At the moment of going to press the beauteous Jessica led the parade with a total of 3592 vores. Within easy hailing distance are Leah Ray, with a total of 3,846 and Harriet Hilbard, with 3,785. Rosa Ponselle, last week's leader, has been relegated to the fourth place spot, with a total of 3,676 hallots.

The fains are enjoying to the utmost their newfound powers. As one tuner-inner wrote: "At last the stars are but puppets in our hands. We pull the strings and they hop and jump up and down the standings. Its quite a thrill, this casting of hallots."

YOUR star is depending on YOUR vote. The balloting ceases on September 8. During the week of September 19-29 the victor will be escorted to Madrson September 19-29 the victor will be escorted to th

The editors of Ranio Gune and the sporsors of the show are determined to make this year's coronation the event of the century. Radio Queens have been crowned in the past, it's true, but a syrannical mimority always selected them. This year and this election mark the lifst time that the people of the radio empire have had a direct hand in nominating their Queen. The prize and honor for your tavorite are worth fighting for. In addition to the glory attached to the coordinant, the Queen will receive the benefit of a generous hudget which will be lavished on her entertainment. A suite in one of New York's tinest hotels and a round of theaters, night clubs and other joy spots have been mapped out for her. All travel expenses incidental to the coronation will be paid for by Ranio Gune. In addition, all expenses of a traveling companion to the Queen have been included in this budget. The nominations are made in the following fashion. The radio pressport columnsts throughout the nation are submitting the names of artists in their vicinity.

are submitting the names of artists in their vicinity. Each columnist may submit as many names as he desires, the only restriction being that each nominee must have

been a regular performer on a radio station prior to Tune 1, 1934. At this point individual nomina-tion ceases. From here on the selection of the Radio Queen rests solely on the collective shoulders of the Ranio Guini

collective shoulders of the Rano Going audience. In addition, individual balloting on the part of radio listeners and readers of Rano Goin will constitute a nomination. But every candidate so nominated must receive at least ten listener-reader votes, cast on the hallot provided on this page. No candidate will be considered a nominee until ten votes have been cast in her hebalf. These votes will be counted for her.

Remember, no radio artist is barred! If an artist on your home town station meets with your conception of a Radio Queen, nominate her by all means. She has a fighting chance of reaching the top, providing you enlist your townstolk in her behalf!

In the event that your local radio columnist fails to make nominations, the radio stations may submit the names of artists.

The nominations of the columnists will be carried in each issue of Raon Goine. This week the following writers make these nominations:

Robert Wells, radio edi-tor of the New York En-quirer — Honey Sinclair, Rosemary Lane, Jane Fro-man, Babs Ryan, Arlene Jackson,

Trederick Thoms, radio exitor of the Bridgeport Times-Star — Anneste Hanshaw Vivienne Svgal, Jessica Dragonette, Vera Van, Edith Murray.

Radio station WCCO, Minneapolis Minnesota, nonst-nates Penny Perry, one of the

Mabel Hunt, radio editor of the Southeast (Cal.) Advance—Mabel Todd, of the Al Peace Gang.

The ballot coupon is printed herewith fill in the name of the radio artist who meets with your conseption of a Radio Queen, and send it to the Kadio Exposition Editor, Ranio Gene, 3st Lifth Avenue, New York Tot, Was York You may cast as many ballots as you with providing they bear your authentic signature and address.



STANDING OF ENTRANTS

57 M - B (1 M 2 M) 7 C 2	CPA
Jessica Dragonette	3,992
	3,846
	3,785
	3,679
	3,353
	3,346
	2,975
	2,894
	2,815
	2,812
	2.618
	2,314
	2.219
	2.204
	2,201
	2,110
	2,108
	2,014
Sylvia Froos	1,896
Shirley Howard	1,853
Mary Barclay	1,719
Vera Van	1,705
Ruth Lee	1,516
	1,509
	1,508
	1,502
Marian McAfee	1,468
Darothy Adams	T 422

Grace Albert Rosaline Greene Lee Wiley Julia Sanderson

Lee Wiley, one of the newest nominees in the Queen Race, is on tour at present with Bob Crosby Schumann-Heink 259
Irene Rich 231
Judy Talbot 296
Connie Boswell 263
Alice Remsen 199
Anna Melba 137
Ireene Wicker 156
Emrie Ann Lincoln 152
Roxanne Wallace 146
Arleoe Jackson 138
Vet Boswell 166
Beatrice Churchill 297
Florence Case 85
Rubv Keeler 81
Mother Moran 76
Derothy Hicks 70
Lucille Hall 63
Louise Sanders Marion Jordan 147
Jane Ace 31
Ruby Wright 26
France Cavanaugh 79
Frances Baldwin 19
Grace Donaldson 19
Ruth Russell 29
Frances Baldwin 16
Lilian Bucknam 15
Mary Small 15
Martha Mears 14 Rate Smith J.198
Jane Pickens J.147
Joy Lynne J.099
Ramona J.073
Grace Allen J.013
Sandra 992
(Dixle Debs)
Linda Parker 981
Gretchen Davidson 975
Alice Fayr 914
Marge (Myrt & Gretchen Davidson
Alice Faye 914
Marge (Myrt & Marge) 715
Priscilla Lane 701
Lillian Roth 672
June Meredith 613
Mary Easiman 598
Gale Page 584
Gladys Swarthout 568
Frances Langford 545
Louise Massey 532
Virginia Hamilton 567
Elsie Hitz 488
Mary Livingstone 450
Maxine Gray 421
Grace Hayes 402
Mary Steele 375
Mickey Greener 327
Myrt (Myrt & Marge) 233



Jane Pickens is giving herself a much-earned vacation from the airwayes

Radio Queen Ballot Joint Sponsorship of the National Esectrical and Radio Exposition and Radio Guide

My name &

(city and state)

My favorite radio stations, in order of preference, are:

Only Three More Weeks to Vote for Your Queen.

Send in Your Ballot NOW!

The Thrill-Maker

hen an event of international importance is picked up at a moment's notice, as smoothly as if it had been rehearsed for months—when the National Broadcasting Company makes a "scoop" on the arrival of a prominent aviator, or gives a description of activities from the bottow of the ocean—chances are that William Burke ("Sketis") Miller is behind it all. His official title is Director of Special Broadcasts, and his specially is the unusual. The more impossible the job, the more determined Miller is to accomplish it.

Mose than that, Miller is one of the bravest men in radio. When not bringing listeners the news of the country even while it is in the making, he's risking his neck, for Skeets isn't content to be an executive. What the stunt man is to the movies Miller is to radio.

There was the time the Navy was testing out a device to help sanors escape from a grounded submarine. Sometimes, when a submarine gets stuck on the bottom, it is possible for its crew and officers to escape one by one—but always there had to be a last man, unable to work the mechanism of escape himself, who was obliged to perish alone in the deserted submarine. This new device was intended to get the last man out automatically, thereby saving his life, too. Skeets had an idea.

"Wonder what it feels like to be the last man excaping from a submarine?" he mused. "The radio audience would be interested to know!" So he suggested to the Navy that he be permitted to test out this new device—and make a broadcast over a portable transmitter while floating up to the surface of the water! The Navy pointely declined. They didn't want any dead civilians floating about! But Skeets found a way around that. He managed to get himself appointed to the Navy for this special job of scientific experimentation. And in its testing tamk he floated up through 160 feet of water—broadcasting through a special hood as he went!

This sort of thing has happened often in Miller's life. He will go anywhere, with his little portable transmitter, that the most daring cam

With the congratulations of his own paper, the Louisvulle Courser-lournal, came the news that he would
be welcome on the staff of the New York World. Miller
was studying voice at the time, and embraced the opportunity to continue his training in New York. His work
with the Kentucky paper had included some announcing
and singing over WHAS, so when he joined the staff of
the World in 1926 he took an audition for announcing
at NBC, and failed.

NBC's Special Events Man, "Skeets" Miller, Seeks Thrills in Work and in Play -All for Better Listener Enjoyment



Skeets says he owes his present job to Zeh Bouch, former World columnist, who in 1927 published the statement that the copy from the NBC press department was becoming increasingly bad; that the publicity writ-

ers must be exerworked. On the spur of the moment Miller carried the paper to G. W. Johnstone, and advised that the broadcasting company hire him.

But our staff is quite complete," was the answer, we have three men. Nevertheless, Skeets saw to it that he left a written application on file. A mouth later he received a call from Johnstone, asking him to report for immediate work. The work not only was immediate but important—for it was the day that Lindbergh took off for his epochal flight to France.

No picture of Skeets Miller would be complete if it merely suggested that he's a sort of glorified stunt man. Even though he scorns to hide behind official titles, the one which NBC has bestowed upon him is no empty phrase. While a reporter from Radio Guine sat in his office, the brief interview was broken by important telephone calls concerning arrangements for broadcasts of the Indiana Motor Speedway, the West Point Gradoation, a preview of the industrial progress of the next century in Chicago, a reception at City Hall, the Navy review and an ascent into the stratosphere.

All of three events, to be held within the space of approximately seventeen days, represented but a small portion of one day's arrangements in the life of Skeets Miller. In the meantime he was awaiting a plane which would carry him to Chicago for an event expected to take place within fourteen hours. And with all of these activities, he apologized with unaffected charm for interrupting the interview!

That sort of courtesy explains why little Skeets is one of the most popular men at NBC. He never "puts on the dog," and his boyish grin belies his phenomenal ability. Only one official touch of the big executive does he allow himself; ironically enough, this man without fear has erected an imposing front of frigid secretaries and assistants—to protect him from busybodies!

Miller considers his most interesting experiences the aubmarine broadcast, reporting the Mollison "crack up", the Lindbergh kidnapong and America's cup races in 1930. His job interests him more than anything else in life, and he says he'll never retire—just die in harness. And even in his hobbies—horseback riding and driving a car—he finds an outlet for his restless driving power. They tell a good story about this. Once Skeets bought a beautiful black stallion in the South: brought him up to New York's Central Park. Apparently Skeet's job wasn't providing enough thrills! Black as coal and huge as a mountain the stallion seemed.

The stallion laid back its black and wicked ears and bore down the bridle path. Skeets, knees gripping, stuck to the brute.

It was magnificent—but it wasn't Central Park! A hard-riding meanted policeman finally overtook the pair of them. "Get down" he shoulted. "Get down outta that!" Mildly surprised Skeets pulled up and dismounted. The cop looked from him to the horse in admiration and resentment. "You're not big enough," he said, "to keep that horse from being dangerous!"

And so Skeets was unhorsed—not by his stallion, but by a cop!

Music in the Air

Important executives and great musicians alike have difficulties with the studio clock. The broadcasting day cannot be extended. Advertising officials were ready to sign the stars and repeat Cadillac's program of last season. Alfred P. Sloan, Jr., the General Motors official most enthusiantic about public response to the series, was teady to get on the air and stay on.

But—and that but was a big one—Mr. Sloan wants the same hour as last season, eight o'clock EDT on Sunday evening. NBC has sold part of that time. Columbia tried, but couldn't deliver the hour. Last week Mr. Sloan left word to "put the idea on the back of the stove" and went on his vacation. Not a move will be made until his return September 1.

LAWRENCE TIBBETT'S managers. Evans and Salter, report they are weighing three offers for the baritone's radio services this winter. The cachet offered by each sponsor is about the same but jugging is for preference as to the manner in which Tibbett will be presented. It will not be in a regular recital, as his Firestone series has been. The making of his movie, "The Return of the Gaucho," has been cancelled. MacCaM wanted certain concessions in plot and numbers, Tibbett felt otherwise, His winter radio plans will be actiled within the week.

BOTH NETWORKS report an increase in the radio audience's desire for the more substantial types of music. NBC announces that it has been quietly conducting a thorough investigation of preferences in music. All studio visitors are kanded a small questionnaire, asking them to put down the hours and the type of pro-

By Carleton Smith

grams they enjoy. The sales and program staffs of the affiliated network stations have interviewed thousands of people in all walks of life, studied mail, and have ascertained that musical taste is beginning a new era in which serious music will be preferred.

NBC, therefore, announces, beginning in October, four full-hour broadcasts of great music every week, from Monday to Thursday, in addition to the custom-ary periods of past seasons. They state a policy that will be welcome to every music lover. Music in the smaller forms, trios, quartets, lieder and art-songs, all the intimate music that the radio has herefolore neglected, will be included in these programs. And Columbia states that 23 per cent of its total air time is occupied by "classical" music, as against six per cent five years ago. Twenty-six hours are given to the better music each week, while all other types of programs occupy eight-five hours.

FOR THE NEXT two weeks Sir Hamilton Harty, one of England's three outstanding conductors, will direct the broadcasts of the Chicago Symphony over NBC. Sir Hamilton passed through this country last season en route to New Zealand. At that time he made a decided hit with the verse and sparkle of his readings. In Chicago he was a sensation. During his broadcasts, there will surely be a plentifued of English music, and perhaps a dash of Sir Hamilton's native Irish wil.

Certainly, it was not he to whom the English critic,

Ernest Newman referred when he discussed Elgar performances. After explaining the misconceptions of the late Sir Edward's works, Mr. Newman said the excitement and lack of understanding of English constitutions of this music reminded him of the old Grecian story of the ass. The animal so loved his master that, in his rapture, he put his front legs around his master that, in his rapture, he put his front legs around his master sneck, and brought him to the ground.

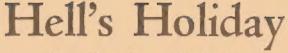
"The ass was given a sound bearing for his misplaced affection, but," Mr. Newman adds, "had he lived in England in our own time, he would no doubt have been awarded a musical knighthood."

The English crown has not conferred any titles upon conductors since the review was published.

THE CHAMBER MUSICALES on Sunday evenings THE CHAMBER MUSICALES on Sunday evenings are serving a worthy purpose in presenting the lesser-known works. Another good purpose would be to allocate part of the sustaining time to superlative performances of well-selected contemporary compositions. When we listen to a new work on a regular program (seldom as that actually is), we hear it against a background of all the great music that has been written. We must make some conscious provision for the welfare of and the creative vitality of our time.

PROGRAMS: (Time Shown is Eastern Daylight)

—The Morning Musicale offers a unique program
Sunday (August 12, NBC at 11:05 a. m.). The first
performance of Robert Braine's suite for violin and
piano is scheduled. Josef Stopak, concertmaster of the
NBC Symphony, will be the violinist. Braine will be
at the piano. (Continued on Page 15)



By Theodore Orchards

Thrilling Factual Account of the Attempted Riot and Jailbreak at Auburn Prison-Another Story in the Series, "Calling All Cars", Portraying Radio as the Defender of Law

The whisper ran through

The whisper ran through the gray halls of Auburn Prison: "Here comes the Warden!"

As that dignitary's heavy footsteps sounded closer, men in gray drew back into doorways and sade corridors, mingling with the shadows. Only a few moments previously they had marched into the main prison yard as part of the dangerous "idle" group, supposedly for their daily portion of fresh air. But here and there a man had slapped out of line, until half a dozen were lurking, like starved wolves waiting for their prey.

The clock in the prison ower struck ten, It was the zero hour. Lean, dangerous "Buffalo". Sullivan, who faced twenty years for tobbery, raised his hand in the agreed signal.

Warden Jennings heard soft, pattering footsteps behind him, and turned

Warden Jennings hea seft, pattering faotsteps behind him, and turned to feel a pixtol Jammed into his middle.

"One peep out of you," whispered Sullivan boarsely, "and we'll blow you to hell. Come on!"

Jennings, the "fighting warden," stood with arms upraised as the convicts rifled his pockets of revolver and of money, Speechless and paralyzed with fright, the white-haired, handsome exarmy officer felt himself shoved along down the corridor.

Shoved along down the corridor.

He gasped and gurgled, but the desperate long-termers who had kadnaped him, cared northing for his authority. They had set out upon the playing of a wild game, with liberty as the reward—if the incredible happened and they won their thousand-

"What are you going to do with me?" gasped

Jennings.

Henry Sullivan stared at him through narrow, in-same eyes. "We're going to let you live-if they let

Down in the basement of the Administration build-

Down in the basement of the Administration building at that moment, a convict was standing before the barred window of the "box-office,"

"Something for me?" he inquired.
Guard David Winney was sitting at the other end of a long table, methodically inspecting the contents of the boxes which convicts are permitted to receive from their families at stated times. He stood up, found a box labeled "Leo Lewis," and brought it to the window.

But Leo Lewis didn't want his cake and cigarets this time. He shoved a gun through the bars as Guard winney approached.

Winney approached.

"Come on, screw, open the door!"

The muzzle of the gun wasn't six inches from Wenoy's face. How the weapon had got inside the prison he could not guess, but it was pretty certain that if there was a gun there would be buflets, too. And Winney liked living as much as most men.

He weighed his chances carefully. There was no use making a break for his own gun, which lay at the other end of the table. Besides, this looked like the big blowup which had been rumored so long.

Only this morning a guard had overbeard one convict shout down the cell block to a pal; "If you're going out with us, wear your fur coat, because it's plenty cold!" This had been followed by a roar of langhter—but was it a joke, after all?

Winney's mind worked with split-second precision.



Scene at Abburn, showing a section of the prison where the fighting was at its worst and finsert, upper left! Henry "Buffalo" Sur Ryan, the leader who lost his life when his men turned against him

George Durnfors, whose share in the riot will stand as a record of nerve and misquided bravery

The most important thing was to get word to Warden

The most important kinng was to get said. And then, Jennings.

"All right, I'll open the door," he said. And then, as a smile spread across the dark face at the worket window. Winney threw himself saleways.

The gun roared once, knocking plaster from the wall just above his head. But the goard went on—not to open the door which led from the office into the basement corridor, but to throw himself through another which opened into the prison yard.

He slammed it behind him just in time, for two more bullets flattened themselves against the steel door. Lewis, the commit at the window, routed and shook the hars in his rage—for if the box-office door hat been opened by Winney at the pisto's point, only two more doors would have stood between the convicts and free-

doors would have stood between the convicts and freedom.

Winney burst breathlessly into the Guard's Room and tried to spread the alarm. Soatching up a relephone, he found the line dead. Somehow the convicts had managed to clip every telephone and alarm line in the prison!

Mesowhile. Sullivan and his picked sides had marched Warden Jennings through the south portion of the prison, capturing and disarming guard after guard as they were. Some of the "srews were overpowered before they realized that the familiar figure of the warden had not appeared on one of his usual tours of impection. Others handed over their guns weakly as they faced the menacing muzzles which threatened death.

Guns in the prison—guns that had appeared, no one ever knew how, to turn the quiet, beaten stirbirds into masters of the situation! And it was not only Sullivan and his aides who were armed. Now, as the hands of the prison clock passed the hour of tenfifteen, fifty more men stepped our of the "idle" group in the prison yard. Pulling pistols from underneath

Dorothy Mazley, the girl whom the ringleader of the riot wanted to break out of jail to visit

their gray blooses, they burst into the south wing of the prison.

With the precision which comes only from long planning and expert leadership, they set about rounding up guardy. Unluckly, Warden Jennings that not believe in the practice fong in force at other prisons, which provides for arming guards with only nightesticks, so that they carry no firearms which revolting prisoners can seize. Every captured guard violated up another pistol and more ammunition as the endying circles of revolt spread through the prison.

Principal Keeper George Durnford moted as one of the squarest and most respected officials of the prison heard Guard Winney's breathless report of the attention at forcing the

less report of the at-tempt at forcing the door of the "box-room." He ran headlong into the south building where the rebellion was at its

the receipts was at its bottest.

He came down a stairway and saw the warden and six captured guards handcuffel one to another, and being marched along the costillation.

gray-clad convicts behind them. Durnford's gin was out, and with a reckless bravery which surprises the behavior of the other prison officials on that dark day,

"Set the warden free!" he roated.

But he defined on shoot, for his bullets would have had to tear through Warden Jennings and the other captives before finding their mark. Durnford hesitated, tried for a better aim.....

Henry Sullivan, who had sworn to let nothing stand

Henry Sullivan, who had sworn to let nothing stand in the way of his despetate break for freedom and the open air, had fired over the Warden's shoulder—and the "P. K." carre crashing down the last few steps of the starrs, head first.

He was dead when they carre up to him. "Good enough" said Sollivan Durnford was the most dangerous official in the prison, the best shot and the hardest man to frighten or trick.

Sollivan was going out somehow. He had resolved that with all the intensity of his lone-wolf, criminal nature. The men standing at his shoulder, Tuckalka, Pavesi, and the rest, were all members of the infamous Buffalo mob, ignorant Poles who had sworn eternal war upon Society and who now were moved by blind antisocial hate and resolutions. Buf Sullivan thought only of getting out.

Dack in Buffalo. Frank Sullivan had a girl. Pretty Dorothy Marley had helped him spend his money when he was free and in funds. She had hidden him when he was hunted as a robber, had fought for him at his trial and had come nere every visiting day to talk with him through the screen.

And now she no longer came to Auburn. She didn't write. Maybe something had happened to her. Maybe she had taken up with another man. Sullivan couldn't wait to find out the answer. (Continued on Page 23)



Carson Robison, who may be heard any Thursday evening over a COS-WABC network

arson Robison was bred in Chetopa, Kansas, son of the state's champion fiddler, Railroad man and pioneer in the Oklahoma and Jesas oil fields, he still clung to his boyhood interest in singing and whistling the old-lashioned songs, as well as his attempts at song-writing.

Upon leaving the army after the war, Carson decided that he would prefer stativation as a musician to riches in oil. After a few hard months he became one of the first entertainers on station WDAF, where immediate success won him a loyal midwest following. This inspired him to go to New York Gry. His musical ability as a singer, whistler, guitarest and harmonicist obtained for him an immediate Victor recording contract. Since then his career has been marked by one success after another. During the last seven years Carson Robison has composed more than one hundred

Signposts of Success

Revealed by the Lines of Your Face

By "The Doctor"

Carson Robison Calls Forth "The Doctor's" Commendation for Character and Ability - with Good Reason

and fifty songs, which have been recorded by him and

and fifty songs, which have been recorded by him and with Frank Luther for phonograph companies; and he has sung with his Buckarces on both major radio networks in numerous important programs.

I have heard this man's work on the radio, and it is a pleasant change from the average oursical broadcast. As must people already know more about his professional appearances than I do. I shall take up no time with guessing at that part of his story. My science does not tell what work a person is doing. It tells what he is best fitted to do, so I shall reveal some things which haven't yet been published.

The most obvious thing in this face is a very definite hardthood—an ability to stand both mental and physical punishment. He has a great deal of courage, an unusual amount for a musician, yet he is every inch a musician. Undoubtedly, Mr. Robison would have enjoyed classical music and made a success of it, had he been interested in this instead of the traditional folk melodies. He has a strong melodic sense and a good musical education. This, with his fine perception of harmony, places his work far above the average hill-billy or cowboy singer. Hardthood is visible down to independence.

Carson is not temperamental. He is quite practical tormlittees hold little appeal for him . . . not because he doesn't feel he can take part in such things gracefully; he could if he wished, but he thinks it all rather foolish Does this mean that he isn't much "fun" on a party? Not at all. Carson Robison is a genial host, an excellent story-teller and has a remarkably keen sense of humor. When he does find himself thrown into a social function he makes the very best of it; and goes into the game with as much enthusiasm as if it were something he liked. He has this ability, and after fullness of the temples just before the hairbne shows a highly developed sense of words and sounds.

I imagine this gentleman is married, for his face

shows loyalty to family and a great love of children, There is fidelity to those in whom he is interested, and a positive indication of ability to form and maintain

a positive indication of ability to form and maintain strong friendships.

If Mr. Robison hadn't taken up music as a vocation, he could have thate a success of ranch life. And had he continued his work in the West, he would have made others toe the mark. In fact, he has to exercise that congeniality to keep from handling his fellow musicans too harship. Furthermore, he is cautious. This we know because of the prominence in the upper check really on the front of the checkbone itself.

Carson Robison has a large amount of love for animals, and would rather play with them, or with children, than attend the aforementioned parties with adults. On the farm or ranch it is likely he would go in for raising animal pets, that he would have been a dog fancier or stock fancier, producing prize specimens. Surely, he would have been more than an ordinary cowboy. I believe he never thought of it but, with reasonable training Carson would have become a splendid veterinary surgeon. His only trouble would have been his dische for hurting the animals. The upper lip is the location of amity, reform and sociability.

Music publishing could have proven a successful

and sociability.

Music publishing could have proven a successful career also for Mr. Robison, but he would have found it necessary to have someone else look after the money.

And that is the story of Caroon Robison . . . musician, cowboy, friend and philanthropist!

Bulls and Boners

Announcer: "People who have been working hard on their feet all day will want some of this Perfect Footbath powder,"—Eaula Lonie, Ständard, Ill. July 12; WBBM; 9:10 a.m.

Announcer: "All the time new ways are being found to treat diseases that are better than the old ones."—Isla Sutherland, Ft. Collins, Colo. July 18; KOA; 9:05 a, m.

Announcer: "He planted his own garden this spring and also took care of chickens on crutches,"—Mary E. Bender, Tiltonsville, Ohio. July 17; WLW; 7:30 a, m.

Annotance: "Come to the Canton Tea Gardens and enjoy the Oriental dishes and music by Jack Russ-ell.—Mrs. E. M. Hingst, Burlington, Iowa. July 7; WBBM: 12:29 p. m.

One dollar is paid for each Bull and Boner pub-lished. Date, name of station and hour must be included.

By V. E. Meadows Director of the Beauty Guild of the Air Answers

Perplexing Problems on the Use of Cosmetics, the Removal of Skin Blemishes, Et Cetera

Open Door to Beauty

have received so many letters from readers that I have decided to devote this entire article to ironing out their perplexing beauty problems. While my answers are aimed at individuals, the problems are so universal in scope that the remedies herein described may be applied to any woman encountering similar beauty troubles.

Aliss M. S. of California, asks the following questions:

Miss M. S. of California, asks the following question:

I am having an awful time trying to obtain a cream that doesn't make my skin break out in small pimples and rashes. Why is this? Judging from the contents of your letter, your skin should not be extremely delicate or thin. Therefore I think the reason your face breaks out when you apply the cream is that the skin itself is trying to purge itself of large pores and black-heads. Of course a rancid cream will cause pimples and rashes to appear, but in the event that your cream is above reproach in this direction, my advice to you is to leave your face untouched by any creams. Many skins attempt the elimination of impurities of their own volition. Your skin apparently fits into this category. Leave your facial eruptions untouched by cream, instruments or fingers, and your face will be unmarked when Nature finishes her work.

I have an extremely dry skin. Will you please give me the name of a good emollient cream that may be applied overnight?

I am forwarding you the name of a marvelous liquid cleanser, which serves a double purpose in that it lubricates as well as cleanses. Apply this

liquid and leave on overnight. It will penetrate the pores and liquify the foreign matter. Nature

the pores and liquify the foreign matter. Nature will do the rest.

Is the soluble olive oil you referred to several issues ago, different from the pure Italian oil one may purchase at the grocery store?

Yes. Pure Italian olive oil for edible purposes is not soluble in water. I am mailing you the name of a specially prepared product suited to you,

I am making a western trip, and desire to keep my baggage down to a minimum. Please describe my cosmetic needs.

Here is a list of cosmetic essentials: A figuid cleanser, base cream, face powder and finishing lotion. If you do not have room to pack a skin tonic in your kit, cold water may be used. Naturally you will need cheek and lip rouge, but this, of course, does not require much packing space. Is a facial freshener supposed to tighten up enlarged pores?

Is a facial freshener supposed to tighten up en-larged potes?

No. An astriogent or freshener will not close or tighten pores that are clogged. Prease remember that an open pore contains foreign material, and cannot close until this matter has been removed. The pores do not open and close on the surface of the skin. It is the valve at the bottom of the pore that opens and closes with heat and cold, is it necessary to use a base cream? I have just applied my powder after using the skin tonic. A skin tonic is not a base for powder. A base must be used, and it must be a thick, greasy cream, applied very thinly, with the skin tonic used to spread it evenly.

Flashes of Best Fun

Saund: Phone rings. Receiver clicks.

Bottle: Who was that, ser?

Baker: It was the midget ice-skater. He can't do

Bottle: Why not?
Baker: Someone stole his ice-cube!
Armour Hour

Gene: And you had a fight with your dentist!
Mae: Uh-luh. I was fightin' to save a tooth.
Gene: How did it come out?
Mae: It saided in a draw.—Sinclair Minstrels

Mickey: He's climbing up in the tree, teacher!
Professor: (calling) Be careful, Izzy!
Tony! Hey, teach—teach! If Izzy falls down and
breaks his neck, can I have his watch?
—Kaltenmeyer's Kindesgarten

Givot (to museum attendant): If you know what's good for you you'll lift that statue off the floor, because Cecil doesn't like it!

Attendant: I'm going to leave that statue exactly where it is so that my boss can see it. What do you mean. Cecil doesn't like it?

Givot: Because Cecil is under the statue!

—George Givot's Program

The Child's Hour

By Nila Mack

The Child Who Is Beautiful and Self-Conscious, Receives the Attention of the Director of All Children's Program for CBS

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Radio Road to Health

By Shirley W. Wynne, M. D.

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New Programs, Changes

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Sunday, August 12

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Monday, August 13

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Friday, August 17

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Saturday, August 18

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Skinny? New easy way adds pounds -so fast you're amazed!

Astonishing gains with new double tonic. Richest imported brewers' ale yeast now concentrated 7 times and combined with iron Grees 5 to 15 lbs in a few weeks.

NOW there's no need to have people calling you and accepting from a pool casting you and accepting from as there is a new easy treatment that is giving the manda so id fiesh and attractive curves - in just a few weeks.

As you know, doctors for years have presented yeast to but dup teach. But now with the new discovery you can get far greater to be results that with ordinary yeast regain health and in addition put on pounds of reachly flest —and it a far morter one. Not or by are thousands q —k y gaining beauty bringing pounds that a so close cadiant skin freedom from could part on a till diges on new pep.

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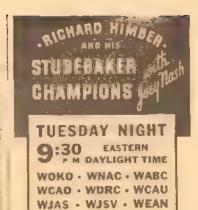
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RADIO GUIDE PROGRAMS LEE LAWRENCE

Dorothy Allinson, pianist

WIP

Mordey, Wednesday and Saturday at 1:30 P.M.

WLIT

Monday and Friday at 5:15 P.M.

> Programs to Be Heard

Tuesday, August 14

2 MONTHS

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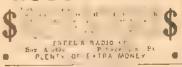
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THURSDAY NIGHT, Aug. 16th 9.00 E.S.T. * 10:00 E.D.I.

Columbia Network*

"45 MINUTES IN HOLLYWO

Rorden's sensational program

IT'S HOLLYWOOD FROM THE INSIDE!

Pre-views of the best current pictures

Famous Stars in Person

Studio Gossip by Cal York

Music by Mark Warnow

*For stations - sec Rad o Gorde Lustings

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Thursday, August 16 Continued from Preceding Page

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WLW-Larry Lee's Orchostra
WNAC-Naws
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Programs for Friday, August 17

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Programs to Friday, August 17 Be Heard

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Local Studio Peeps

By Murray Arnold

Big Freddie Miller, favorite of midwestern radio audiences, now teatured on the New England network every Tuesday and Thursday evening at 7.45. Miller, sponsored by Ivory soap and pumped to the New England chain from WEEI is the son of an Ohio bandemaster, studied at the Chicago Musical College, organized a dance band in which Rubinoff was his first violinist, served in the World War as a sergeant, tried vaudeville, and ultimately landed in radio. Phoebe Filtens, erstwhite custodian of WIP's "Magazine of the Air, back in Philly after a two-year stay in Chifornia, and it is understood she is endeavoring to assume local connections in a similar capacity as heretolone. Bob Saudek, KDKA continuity editor, back at his post from a New England vacation, with rumors of matrimony in the offing. Ace Paucoest, WPELNs staff organist, has been promoted to the coveted position of musical director. Dig Freddie Miller, favorite of midsical director

WTIC's broadcasting plant now un-

Linda Parker

The "Sunbonnet Girl" with the Cumberland Ridge Runners



TUNE IN **Every Saturday Nite** WJZ-WBZ 10:30 P.M. E.D.S.T.

When it comes to singing and playing the old mountain ballads and hill-billy tunes, no one can equal Linda Parker and The Ridge Runners on the "National Barn Dance." It's a great Saturday night show, with more than 40 radio artists including Uncle Ezra, Maple City Four, Lulu Belle, Spare Ribs, Hoosier Hot Shots, Louise Massey, Mac and Bob, and The Westerners. Not a dull moment in the whole show. It sparkles with mirth and melody. A whole hour of old-fashioned singing and dancing. Every Satur-day night over NBC Coast to Coast Net-

The NATIONAL BARN DANCE COAST to COAST

ALKA-SELTZER

dergoing extensive alterations and additions which, when completed, will make the Connecticut station one of the nation's largest radio headquarters.

EVERY week-day at 6 p. m. WIP will bring to the microphone colorful personalities who have made the "front page". Square Hacker, WHAM staff plants, hasn't washed his car for three years. Always different, by tWiEll Wistman, from Norway Maine is sending back post-cards with no pictures on them.

Laura Gaudet, staff planist at WTIC, now in Europe on her first leave of absence in ten years. She is dividing her time between Paris and Rome where she studied onder confinential missionasters previous to adopting radio as her career. Miss Gaudet, a Nova-Sonian who won high honors at the Academy of Music in Quebec, is in point of service, the oldest member of the WTIE, staff of entertainers.

One of the largest contracts of the year has just been signed by Crazy Water Crystals with WIP. Beginning the 18th of August, Crystals will air versy week-day from 5.30 to 6 p. m. Talent will leasure the 70ld Colonel's and the Crazy Crystal Mountainers, headed by Churles King, former star of WLS, Chicago.

Chaplin of Radio

influence came to the fore. I knew I shouldn't imitate his mannerisms, so I evolved the wobbly little hat to take the place of the derby. I practiced pantomime of my own fashioning before the mirror; I put on a sad expression reminiscent of Chaplin's—and tried agoin. This time I won a price. That finished use I've been in show business ever since.

I particularly remember a might with a traveling carnival. My act, in substance, was the same as it is today. I had graduated from amateur shows; this was my first professional appearance. And right at the start of my professional career fate decided to test my theories of show business.

I was clowning in the middle of my act. Hall of the assurence—which came from farming communities—seemed to approcuse my offerings, the other half was restive. At length a brawny, red-faced chap got up and shouted his dis-

Let's have my dough back!" he roared.
"I didn't come here to see a Sunday school show! Save those wise cracks for

school show! Save those wise cracks for the kids!

That's exactly what I've been doing ever since. I'm saving all my wise cracks for the kids. They seem to appreciate them immensely—and so do their parents. I'm on my way to California, now, to make a picture, and one of the first things. I'm going to do when I arrive as to search out Charlie Chaplin and shake his hand, and thank him for teaching the lesson of clean, desent comedy to a young Flungarian lad many years ago. I'm proud to admit that Charlie Chaplin shaped my life and career. I'm sure he'll understand when I tell him that somehow we all owe the kids a great debt of gratitude.

the kids a great debt of gratitude. And when I return to the air next fall, it will be with fresh gags and new dia-logue—but with the some fundamental

BUY NO INSURANCE until you learn about POSTAL LIFE'S

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There Is Only ONE

RADIO GUIDE

The yearly subscription price is \$2.00

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Programs to

Saturday, August 18

Preceding Page Continued from

WLW-Paul Whiteman's Party (NBC)
12:15 a.m. EDT 11:15 p.m. EST
* NBC-Carefree Carnival; WEAF
WBC WGT WEEL WRVA WFI

ABS Bave Martin's Orchestra; WIF 12:30 n.m. EDT 11:30 p.m. EST CBS-Jap Garber's Orchestra: WABC WOKO WNAC WSV WCAU SRC-Freelie Martin's Orchestra; WIZ WBAL KDKA WHAM WBZ

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11:45 p.m. EDT 10:45 EST * C95—Ferde Grofe's Orchestra: WABC WCAU WNAC WOKO WLBZ WMAL-Dance Occhestra (NBC)

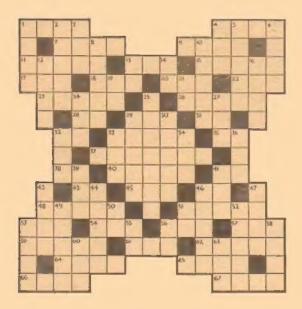
12:00 Mid. EDT 11:00 p.m. EST CRS-Ortole Anapa's Orth: WABC WCAU BYAC WORD WJSV WJAS NBC-Charlie David Orchastra: WJZ WHAM WMAL WBZ WBAL

Program Locator

(In Eastern Daylight Time. Subtract One Hour for Eastern Standard Time)

	in Eastern Daylight Lime. Subtract	One Hour for Eastern Standard Time	2)
A, C. Spark Plug Co See Raymond Knight	Betrait SymphonyCBS WARC 3:00 p.m. Sunday only	Knight, Raymond, comedian NBC WEAF 10:00 p.m.	Previn's, Charles, Orchestra SBC WJZ 7:00 p.m.
Academy of MedicineCBS-WABC 10:45 a.m. Thursday only	CBS WABC 4:00 p.sn.	Kraft Phoenix Cheese See Paul Whiteman's Orchestea	Princess Pat PlayersNBC WJZ 9:30 p.m
According	CBS-WABC 9:00 p.m.	Lady Eather Co	Monday only
Airbreaks	Dixie Circus	programNBC WEAF 4.45 p.m.	Radio City SymphonyNBC-W37, 12:30 p.m. Sanday only
Album Familiar MusicNBC-WEAF 9:30 p.m.	Manday saly Dreams Come TrueNBC-WEAF 3:00 p.m.	Landt Trio and White NBU WEAF 9:15 a.m.	Radio Guild, dramaNBC WJZ 3:00 mm
Allen, Fred, comedian See Town Hall Tonight	Monday & Thursday Dr. Miles Laboratories See Nat'l Barn Dance	Lavender and Old Lace CHS WARC 8.00 p.m.	Real Silk Hosiery Mills, See Previn's Orch. Reiser Co. Inc
Ames, Mary Ellis, latk CBS-WASC 11:10 a.m. Wednesday and Friday	Dragonette, Jessica, sopranox BC-WEAF 8:00 p.to.	Frank Munn, Muriet Will-	Family
Armstrong, Jack, sketch CBS-WAHU 5:30 p.m.	Durante, Jimmy, comedian NBC WEAF 8:00 p.m.	Leaf, Ann. organistCBS-WABC 1.00 p.m. Sunday only	Reisman, Leo, Orchestra NBC-WEAF 8:00 p.m. Phil Duey, baritone Tuesday only
Arnold, Gene, commentator NBC WEAF 2:00 p.m.	Sunday only Echoes of the Palisades NBC WJZ 10:30 p.m.	CBS WABC 2:30 p.m. Wednesday only	Revolving StageNBC-WEAF 2:00 p.m. Monday only
Bah-O, Little Miss See Mary Small	Thursday only Ellison, Jane, talk CBS WARC 11 45 a.m.	CBS WARC 2:00 p.m. Thursday only	Rich, Irene, sketch NBC WJZ 7:30 p.m. Wednesday easy
Baker, Phil, comedian NEC W12 9:30 p.m.	Westerslay only Ex Lax Co	CBS WARC 4.00 p.m. Saturday only	Richman, Harry, songs NBC WJZ 10 30 p.m
Barthell, Betty, songs CBS WABC 12 noon Men. Med. & Friday	Fels and Co See Allen Present	Little Orphan Annie NBC-WJZ 5:45 p.m.	Rogers, Buddy, Orchestra CHS-WARC 9-00 pm
Barton, Frances Lee, talk, NBC WEAF 11:15 a.m.	Firestone Tire & Rubber Co. See Voice of Firestone	Dally es. Sonday Lembardo, Guy, Orchestra NBC WEAF 10 00 p.m.	Roth, Lillian, contraite CRS.WABC 8:30 p.m.
Baseball ResumeNBCWEAF 7:00 p.m.	First Nighter, dramaNBC MYAF 10:00 p.m.	Wedne-day only Lucas, Nick, songs CBS WARC 6.00 p.m.	Sal Hepatica See Teen Hall Tonight
Daily ex. Sunday NBC-WEAF 11:00 p.m.	Fitch, F. W. Co See Irene Bessley Flesshmann Yeart See Valley's Orchestra Ford Many For	Sunday ordy CBS WARC 11 00 p.m.	Salt Lake City Tabernacle, CHS WARC 11:30 p.m. Sunday only
Bauer and Black See Singing Stranger	Ford Motor Co See Waring's Orch. Forty-Five Minutes In	Luxor, Ltd. Weitzenlay only Luxor, Ltd. See Talkie Picture	Schillz Brewing Co See Scoopingle and Build
Bayer Aspirin See Lacender and Old Lare	Hollywood, sketch, CRS-WARC 10.00 p.m. Thursday only	Time	Schumann-Heink, Madame NBC WJZ 10:00 p.m.
Album of Music Beale Street Boys, quartet. CBS WABC 2:30 p.m.	Friend of the Family, talk, CBS WABC 9:15 p.m. Friday only	Lyman, Abe. Orchestra NBC-WEAF 9:33 p.m. Frank Munn	Show Boat, variety NBC WEAF 9:00 p.m.
Sorslay asty CBS-WABC 7:02 p.m.	Garber, Jan. Orchestra NBC WJZ 3:00 p.m.	(According)	Shutta, Ethel, contraits NBC WIZ 5:00 p.co.
Tuentay only	Gene and Glone, comedy NBC WEAF 7:15 p.m.	Major Bowes Family NRC WEAF 11:30 a m.	Silver Oust Serenaders CBS-WABC 7:30 p.m.
(Armour Co.)	General Mols Inc See Revie and Role General Poods Corp See Frances L. Barton	Maria's Matinee, varietyNBC WEAF 3.00 p.m.	Singing Stranger, vocalist, MRI WIZ 4-15 p.m.
CF, W. Fack Co.) NRC-WEAF 7:45 p.m. Sunday only	General Tire & Rubber Co.Ser Jack Beany	Friday only	Tuesday & Friday
Beauty Box Theater NBC WEAF 10.00 p.m.	Gerber Co	Marine Band	Monday enly
Benny, Jack, comedias NHC-WEAF 10:30 p.m. Friday only	Gillette Safety Razor Co See Gene and Glens Gluskin, Lud	(Schlitz Brewing Co.) CBS-WABC 10:00 p.m.	Small, Mary, songsNBC WEAF 130 p.m. (B. T. Babbitt Co.)Sunday only
Betty and Bob, sketch NBC WJZ 4 00 p.m. Dails ex. Sat. & Sun.	Gold Dost CorpSee Silver Dust Sere-	Marshall, Everett, baritone.CBS.WARC 8:30 p.m.	Smith, Kate, songs CRS WABC 8:00 p.m. Mon. Thurs. & Fri.
Bill and Ginger, songs CHS WARE 10:15 am.	Gold, Empire Co	Maxine, EnsembleCBS-WABC 8-00 p.m.	Soconyland SketchesNBC.WEAF 9:30 p.m.
Bi-Si-Dol See Exercit Marshall	Tuesday only	Maxwell House Collee See Show Boxt	Socony Vacuum Oil Co See Seconyland Skel- Songs and Stories
Blue Monday JamboreeCBS-WABC 12 mid. Monday only	NBC WJZ 9.00 p.m. Washerday only	Merry-Go-Round, variety NBC WEAF 9 00 p.m. Sunday only	Monday only
Bobby Senson, songs, CBS WARC 6:15 p.m. Daily ex. Sot. & Sum.	NBC-WJZ 9:30 s.m. Thursday & Saturday	Metropolitan Life Intur-	Steepnagle and Budd, NRC WJZ 9.00 p.m. comedy
Bond Bread Bakers as a See Crumit and San-	Goodrich, B. F., Rubber Co. See Harshall Resume Gordon, Dave, Bunny, trio CBS WARC 5-45 p.m.	Modern Food Process Co See Songs and Stories	CBS WABC 10:00 p.m. Friday only
Bordens Sales Co See Jane Ellison Forty-Five Minutes	Grape Nots	Moore, Betty, talkNBC WEAF II 30 s.m. Wednesday only	Studebaker Sales Corp See Richard Himber's Orchestra
Bordoni, Irene, songs NBC-WEAF 7.45 p.m.	Great Atlantic and Pacific Tea Co See Horlick's Gypties	Morris, Phillip, Co See Reisman's Orch. Mueller, C. F. Co See Bill and Ginner	Summer Interlude CBS WABC 9:30 p.m. Monday only
Breakfast Gub	Gulf Refining Co Sex Headliners Half of Fame, variety NEC WEAF 10.00 p.m.	Multified Cocoangt Oil Shampoo	Sun Oil Co
Breen and de Rose, songs. NBC-WEAS 10.00 a.m.	Harris, Phil. Orchestra NBC WJZ 9:00 p.m.	Music Box, soloistCBS WABC 7 00 p.m. Wednesday & Friday	Tastyeast Theater NBC WJZ 9:30 p.m.
Bristol Meyers Co See Town Hall Tonight	Headliners NBC WJZ 9.00 p.m.	Musical Memories NBC WJZ 9 00 p.m. Tuesday only	Sunday only Tender Leaf Tea See Jack Paorl
Buck, Frank, adventures NBC-W/2 7.45 p.m. Dully cz. Sat. & Sun.	Sloupragle and Budd Sunday only Health Exercises NBC WEAF 6-45 a.m.	Nadworney, Devora, Sunday only contraits NBC WEAF 1:45 p.m.	Thomas, Lowell, news NBC WJZ 5:45 p.m. Daily ex. Sat. & Son.
Byrd ExpeditionCBS WABC 10:00 p.m. Wednesday only NBC WEAF 11:30 p.m.	Hecker H-O Cereal See Bebby Benson	National Barn Dance NBC-WJZ 10:30 p.m.	Today's Children, sketch NBC WJZ 10:30 s.m.
Casiets, male guartet	Heller, Jackle, tener NRC WJZ 5:30 p.m.	Nat'l Farm and Home	Town Hall Tonight NBC WEAF 9:00 p.m.
Camay Soap Monday & Friday Camay Soap See Dreams Come	Himber Richard, Orchestra, NBC MEAF 8 00 p.m. Nonday only	Hour NBC WJZ 1:30 p.m. Daily ex. Sat. & Sun. Daily ex. Sat. & Sun.	True Story Court of Wednesday ands
Campana's Italian Balm . See First Nighter	CBS-WABX 9:30 p.m. Tuesday only	Nestles Choclateers See Ethel Shotta Walter O'Keele Odorono See Phil Harris' Or-	Human RelationsCBS WABC 8-30 p.m. Friday only
Carefree Carnival, variety NBC WEAF 12:15 a so, Saturday only	Hinze Ambrosia, Inc See Your Lover Hollywood on the Air NBC-WEAF 12-30 a.m.	O'Keele, Walter, comedian, NBC WJZ 8:00 p.m.	Twenty Mule Team Borax, See Death Valley Days Two Seats in the Balcony NBC-WEAF 2:00 p.m.
Carter, Boake, news CBS WARC 7-45 p.m. Daily ex. Sum. & Fri.	Sunday only	One Man's Family, sketch. NBC-WEAF 9:00 p.m.	U. S. Army Band
Chase and Sanborn See Maris's Matines Chase and Sanborn See Jimmy Durante	Home Sweet HomeNBC-WJZ 2 30 9 m. Daily en. Sat. & Sua.	Saturday only	U. S. Navy BandNBC-WJZ 11:00 a.m.
Chicago Symphony Nec WJZ 4:30 p.m.	Honeymooners, duetNBC-WJZ 11.95 a.m. Tuesday & Saturday	One Night StandsNRC-WEAF 9:30 p.m. Friday only Oxol TrioSee Gardon, Dave and	U. 5. Tobacco Co See One Night Stands
Daily ex. Fri. & Sun. NBC-W3Z 10:30 p.m.	Haever Sentinets, concert, NBC WEAF 5:30 p.m. Sunday only	Bring Orydol See Ma Perkias	Vallee, Rudy, variety hour, NEC WEAF 8:00 p.m.
Friday NBC-WEAF 9:30 p.m.	Horbick, Harry, Gypsies NBC WEAF 9 00 p.m. Rob't Simmons, tenor Monday only	Ivery Stamp Club Home Sweet Home	Voice of Firestone NBC-WEAF 8-30 p.m.
NRCWEAF 4:30 p.m.	Household Finance Corp., See Music Bus Musical Memories	Parade of the Provinces NRC-WJZ 10:00 p.m.	Waltz Time
Cibes Service Co. See Jessica Dragonette Colgate-Paimaliye-Peet Co. See House Parry	House Party	Pearl, Jack, comedianNBC-WEAF 8:00 p.m. Wednesday only	Wander Co. See Orphan Annie Ward Baking Co. See Rogers' Orch.
Columbia Variety Hour	I. J. Fox. Inc See Irene Bordani Individual Drinking Cups . See Disae Circus	Personent Tooth Paste See Frank Buck Perkins, Ma., sketch NBC-WEAF 2:45 p.m.	Waring, Fred, Orchestra CBS-WABC 9:30 p.m.
Columbo, Russ, haritone NBC WEAF 12:15 s.m.	Ipana See Town Hall Tonight	Philadelphia Summer Con-	Watkins R. L. Co See Merry Go Round Welch Grape Julee Co See Irane Rich
Continental Oil Co See Harry Richman	Tues. Thurs. & Sat. Joison, Al, singing comedian BC WEAF 10:00 p.m.	certs	Wheatles See Jack Armetroog White Lew organist NBC WJZ 830 s.m.
Jack Denny's Ores. Crazy Water Hotel Co See Gone Arnold	Thursday only K-7 Spy StoryNBC-WEAF 7:00 p.m.	Philico Radio See Boake Carrer	Daily Whiteman, Paul, Orchestra NBC WEAF 10 00 p.m.
Crocker, Betty, talk NBC WEAF 10:45 a.m. Wednesday & Friday	Kennedy, John B., news . NBC WEAF 400 p.m.	Phillips Dental Magnesia Sec Accordings Walts Time	Al JoisonTaursday only
Crumit and Sanderson, CBS WABC 5:30 p.m.	(Continental Oil Co.)Sunday only NBC-WJZ 10:30 p.m.	Plough, laz,	Words and Music NBC-WJZ 12:45 p.m. Daily ex. Sat. & Sun.
Death Valley Days, sketch. NBC-W3Z 9.00 p.m.	King, Wayne, Orchestra, CBS-WABC 10:00 p.m.	SavNBC-WJZ 11:00 a.m.	NBC-WJZ 1-90 p.m. Salurday only
Denny, Jack, Orchestra NBC WJZ 10:30 p.m.	Sunday & Monday NBC-WEAF 8:30 p.m.	Monday & Wednesday NBC-WEAF 9.45 a.m.	Yeastfoam See Jan Garber's Orch. Your Lover, songsNHC-WEAF 4:00 p.m.
Wednesday only	Tuesday & Wednesday	Tuesday only	Torotay & Friday
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Radio Guide's X-Word Puzzle



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 51—Heer has it
 53—Cauch

- 54-Fish Fees 56-Another bied of contain-

59-Spare os from uses that do

- this
 61—Spring month
 62—No longer society's most
 rigible bachelor
 64—Not so much
 65—Initial stake
 64—Purchass
 VERTICAL
 L. Bulk
- -Baby carriage

- SOLUTION TO LAST WEEK'S X-WORD PUZZLE



10 Satire of Mid western state

- No. Satire of Mills. Assessments
 13. More
 14. Higher
 16. Not wild
 19. Initials of rarang Gress
 11. Sang Gress

- d sadin star, first

- 21-36
 24-5quattrd
 25-Chenceable
 27-A soft tennis stroke
 29-Girl's name
 30-General classification

- 32- Past 32- Past 33- Daughters of the American Revolution (abbrey.) 14- Rodent 36- Sprite 39- Initials of Grantond

- 14—Rodent
 26—Sprint
 29—Initials of Grantland
 41—This sign doesn't worry
 radio (ans labbrey)
 42—Employed
 44—Fraried mornlers
 46—Hew Less White plays it!
 41—Cardinoung form, means
 mertaning to God
 49—Strangely
 50—— he and a bottle of

- 55 Point
 55 Point
 55 Printer's measure
 55 Proposition
 66 Same
 60 Same
 60 Same
 60 Same

The solution to this puzzle will be published in next week's base, in which you will find another absorbing puzzle

Theme Songs that Click

It Im't Fair," which serves to identify the broadcasts of Richard Himber's ace orchestra, was a melody long be-fore it became a song, It isn't fair, of course, to leave such a statement unquali-fied as here were

course, to leave such a statement unqualified, so here goes.
Five years ago Richard Himber's orchestra was one of society's favorite melody-making units. The planist in the band was entrusted with the task of "modulations"... running a few notes on the keyboard so that a change of key might not be too harsh on the ears. In modulating, Himber noticed that the pianist used a certain strain over and over again. The red headed maestro took this strain, mulled it over at home, and evolved a chorus from it. No title or lyrics were thought of; it was just a pleasant melody that had a noticeable appeal to dancers.

A little over a year ago, when Himber

was about to launch his band on the air for the first time, he sought a suitable theme song, and remembered the melody which still sounded fresh and new regardless of its five years of usage. He was stuck for weeks for lyrics to it, and the first few times it was used on the air from the Essex House, with NBC carrying the missic cross-country, it had neither words nor tifle.

music cross-country, it had neither words nor title. When Joey Nash joined the unit as vocalist, Himber knew the melody would have to have words. They finally were written twenty minutes before a broadcast, with Nash singing the lyrics practically "at sight."

Just why "It In't Fair" has caught on is explained by Himber:

"I think," Dick explains, "that the reason for the song's popularity was due originally to the fact that it doesn't follow any set formula in its construction."

RADIO GUIDE is paying

try your skill-it's Free!

Winners of Jingle No. 1

Joe Penner was asked this one day. "What is it that makes you so gay!"
To which he replied With very much pride.

1st Prize 525 Mrs. Ward Carter Memphis, Teno. Wise Cracks and Quack Quacks Bring Good Pay."

2nd Prize \$ 15 Marjorie Hope Twe Clicked with the Whole U. S. A .-!"

3rd Prize S 10 Mr. B. H. Harrison Woodstiff, N. J. "Quack Tonic in Doses That Pay!"

55.00 Prizes:

Misa Lith Durel Britis I. Gorber Yanco City Miss.
Nac. 9. A. Bravenn Miss. W. E. Ventis Francis Gruz. Cel.
Virgnia Wallece Ely. Nerade Mrs. C. McDonnil Denver. Colorado Denver. Colorado Derirat Nickimsa Waterford. Conc.

Radio fans! Printed below is Radio Jingle No. 3. One hundred dollars in real cash awaits the rhymesters who send in the best last lines for it! Try! It's an easy way to win some cash!

Another Jingle in Next Week's

THE RULES:

- 1. Each week until further notice, Radio Guide, will print an ununished "Radio Jingle," You are lavited to write the last line for the Jingle. Write enviling you wish. The last line must thyme with the first two boss.
- 2. Radio Guide will pay \$100 00 in cash prizes each week for the best last lines submitted for the Jingle published that week, then Prize List below.)
- I. You may send in as many answers as you wish. Try to be clever. Originality will count. Neatness will count.
- 4. Mail your answers to "Jingles," Radio Guide, *23 Plymouth Court, Chicago. Answers for this week's Jingle must be in by 10 A.M., Pri-day, August 17th. Winners will be announced in Radio Guide as soon thereafter as possible.
- 5. This offer is open to everyone except eas-ployes of Radio Gorde and their families. An-sweez will be judged by a committee appointed by Radio Guide. The committee's judgment will be final. In case of two duplicate awards will be given.
- 6. The use of the coupan in Radio Guide is suggened but not sequired. You may write your last line on the coupon or on a your card or on any other piece of paper. Endio Guide may be examined at an offices or at public libraries free.

THE PRIZES

_	-	
		\$25.00
		15,00
		10.00
ixes \$5	.00 soch	50.00
		\$100.00
	ixas \$5	ixas \$5,00 soch

AMERICA'S WEEKLY MAGAZINE OF PROGRAMS and PERSONALITIES

CAN YOU WRITE A LAST LINE FOR THIS?



A barber whose name was McKay, Was shaving a man named McFay. Said McKay to McFay, "Rudy Vallee, I'll say,

	Write your last time have	
NAME		
STREET ADDRESS		
CITY	STATE	

JAMES MELTON

As He Appears Under the

MIKEroscope

By Lee Mortimer

By Lee Mortimer

Jimmy Melton is a Southern gentleman, born 19 years ago in Moultrie. Georgia, where some of the townfolk still re-light the battles of the Civil War over their mini-juleps. He enrolled at the University of Florida, later attended the University of Georgia, and then was advised to study voice. This he did at Ward Belmont, in Nashville, a fashionable girls' school, but there he had the excellent coaching of Gaetano de Luca, the opera singer and celebrated teacher. He made prin money meantime playing the saxophone in college dance bands. School days finally over, the youthful tenor-saxophone player decided that New York would afford his best opportunity. Someone had told him that he was just what they needed in New York, a tenor-saxophonist, Jimmy believed implicitly—until he arrived on Broadway.

It was harder to get an audition with Roxy, he found, than it was to break through a football line. He thought for a while of going back to the football line, Professionally. But after a week of pounding at Roxy's door he wore down that great man's resistance and got his audition. P. S. He also got the job, and was added to Roxy's gang.

Jimmy Melton is tall and dark, But his favorite type of companion of the fair sex is several inches shorter than he, also she should have light hair. He is happily married to a wife who meets the above description. She is a writer.

Jimmy married Marjonic Louise McClure of Akton, Ohio, in June 1929, after meeting her at a concert in the home of Frank A. Seiberling, sponsor of the program of that name.

Jimmy sentry into show business was in 1927, the year he came to Manhattan. It was his voice that sang Erno Rapee's then popular compositions. Seventh Heaven'' and "Diane' the incidental music to the screen productions of 'Seventh Heaven'' and "What Price Glory' as presentation house of the type presided over by Roxy where there were four or five performances a day, would ruin his voice.

He best likes to sing American hallads. That is one reason he is so tremendously popu

He best likes to sing American ballads. That is one reason he is so tremendously popular over the air. Radio audiences, a survey has shown prefer familiar American folk music, and Jimmy is enough of a psychologist to know that Melton is a sound sleeper. He sleeps in pajamas.

RADIO GUIDE will place some celebrity Under the MIKEroscope every week. Save the picture on this page. There will
be 52 in a full set. This is the eighteenth. You will get one
picture a week for an entire year. To every person who sends to
RADIO GUIDE a complete collection of 52 will be given an album
containing the entire group of photographs as reproduced here,
the photographic reproductions will be in fine finish.
Start saving your series none. And watch for another celebrity Uniter the MIKEsoscope in RADIO GUIDE next week





JAMES MELTON



Thirty-Five for One

By Charles Remson

CAPTURED ALIVE! The Real Frank Buck

Coming Next Week:

In a Story of Intimate Revelation

By Buddy Rogers: As I See It

The Maestro-Movie Star Begins the Story of His Life -Told in His Own Words

The Announcers' Third Degree

Full Story of Studios' Acid Tests

And an Issue Packed with Feature Stories of the Stars adio pays off roulette odds-55 to one-to

Radio pays off roulette odds—55 to one—to provide you with entertainment! At least that is the case with one full-hour program, the "Beauty Box Theater", which requires 35 hours of rehearsals before the finished as minutes are put on the air from coast to coast.

Of course, the nature of the "Beauty Box Theater" programs demands arduous rehearsals. Operettas and operas of three hours length most be cut to one hour with no loss of salient features. But even so, for every hour of actual broadcasting there are on the average, eighteen hours of rohearsal necessary,

ing there are on the average, eighteen hours of rehearsal necessary.

This explains why the National Broadcasting Company requires studios by the score in its new Radio City headquarters, for one sixty-minute program frequently ties up a studio for more than two full working days of eight hours each.

It also affords a striking illustration of the lengths to which radio executives—and sponsors—are prepared to go, in order to bring perfection into the programs they offer to the listening public. If very few errors of delivery are made in network programs, it is because thoroughness of rehearsal and of preparation have made smooth performance possible.

It is easy to see why all this preparation and

rehearsal are necessary. Rashus task of attaining perfection is much harder than that of the movies, for example. In even the most elaborate and expensive talking picture, it is possible to cut and eliminate, or retake, defective scenes. But of course this cannot be done with a radio performance.

An error once made before the microphone must stand. Hence all cutting changing and improving must be done during rehearsals.

The requirements for rehearsal vary with the type of program to be broadcast. The number of new artists, such as guest stars, to be employed—the difficulty of new music to be learned and its rendition perfected and similar conditions are responsible. They fluctuate However, the re-hearsals scheduled weekly by a number of the larger NBC programs are:

"Beauty Box Theater", 35 hours, "Captain Henry's Show Boat", 21 hours, Paul Whitemass "Music Hall", 18½ hours; "Maria's Mainee", 11 hours, and Rudy Vallee's "Variety Hour" 10½ hours, and Rudy Vallee's "Variety Hour" 10½ hours.

The six programs of entertainment listed require a total of 110½ hours of rehearsal—and the advertiser foots the bill!